

THE ACADEMY.

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LITERATURE.

Poems and Lyrics of the Joy of Earth.
By George Meredith. (Macmillan.)

THIS is one of the most remarkable, perhaps the most remarkable, of the volumes of verse which have been put out during the last few years. But, indeed, the name of the author is a sufficient guarantee that so it would be; Mr. George Meredith is known to be little given to offering his readers that which is common.

Mr. Meredith is well known, by name, to the widest circle of readers—the novel-readers. By name, because his name is a label warning them not to touch. They know that in volumes which carry that mark they will not find the comfortable conventionalities and paste diamonds which make up their ideal of "life." Worse than this, Mr. Meredith's prose requires attention—an impertinent requirement on the part of a novelist. Everybody knows that we go to a novel in order that we may occupy a vacant mind without giving attention.

To a higher, and vastly smaller, circle of readers, Mr. Meredith's stories—*The Ordeal of Richard Feverel*, *Emilia in England*, *Vittoria*, *The Egoist*—are known as creations, singular without being eccentric, but whose singularity is marked by an imaginative presentment rather than by any special attraction of the characters and events presented. There is an atmosphere of poetry about the doings of his personages which gives us a happy fairy-land sensation, even when, as is often the case, we do not much care for the doings themselves. The circle (a select one) of the readers of these novels, know that Mr. Meredith is a poet—in prose. Perhaps some of them may not know that he is a poet in the more usual acceptance of the term. Two little ventures of the usual "minor poetry" class, some thirty or more years back, had the inevitable fate of such volumes, came into the hands of but few, and were soon forgotten even by them. As Mr. Meredith does not include these poems in the list of his works which he has allowed to be given on the fly-leaf of the present volume, perhaps he is now unwilling to own them, and desires to have them regarded as "juvenilia." Any comparison of the present George Meredith with the George Meredith who had not yet stamped his quality upon "The Shavings of Shagpat" would be waste of labour. Yet I could almost fancy that more than one of the pieces in the new volume are developments of germs deposited in the earlier epoch of thought.

What is true of a whole poetic career is

also true of any volume of collected pieces composed at long intervals. No one, not even a critic, is always at his best. But in poetry we may go further, and say that the best of any poet is so rare and costly that it is indeed "paucorum horarum." Take, e.g., the six volumes of Wordsworth's *Poetical Works*, and count the pieces—nay, rather, the lines—in which Wordsworth is at Wordsworth's best. We may strike out everything written after 1809, the most of it being not only below Wordsworth, but absolutely unworthy of him. All that is instinct with vital power in Wordsworth might be contained in a volume of much less compass than Mr. Matthew Arnold's *Selections*. A few sheets of letterpress would give us all that can live of Wordsworth—all except the Wordsworthian "Self;" and to distil this essence we must have the whole of the nine books of the "Excursion" and the whole of the fourteen books of the "Prelude."

It is, therefore, no disparagement to say of the poems in the present volume that they are unequal in poetic merit. They all have the Meredithian quality, but in varying degrees of perfection. They are all out of the same vineyard, but of different vintages. To come to details. "Love in the Valley," e.g., does not rise in general conception and design above the average level of the "minor poet" as we know him. For this reason it will probably be one of the most popular. It has also the ordinary fault of the modern English poetry—diffuseness, the beating out of a small particle of metal into too thin foil. Yet "Love in the Valley" is redeemed from commonness by single strokes which are not within the reach of everyday, as well as by a vigour of language which is Mr. Meredith's own property among all his competitors. Take this stanza, descriptive of morning light:—

"Happy, happy time, when the white star hovers
Low over dim fields fresh with bloomy dew,
Near the face of dawn, that shows athwart the
darkness,
Threading it with colour, like yew berries the
yew.
Thicker crowd the shades as the grave East
deepens
Glowing, and with crimson a long cloud swells.
Maiden still the morn is, and strange she is and
secret;
Strange her eyes; her cheeks are cold as cold
sea-shells."

I do not defend "bloomy" here said of dew. Mr. Meredith might have learned the meaning of "bloomy" from Milton, who uses it properly of the spray bursting into leaf in an English April. To apply "bloomy" to dew is too like that displacement of epithet which is one of the tricks by which the modern school of poets seeks to supply a spurious originality.

"The Lay of the Daughter of Hades" is also liable to the charge of diffuseness. And it has the more serious fault of being a versified treatment of a legend provided by the Greek mythology. Because the Greek mythology is the most poetical known to us, it is natural to conceive that it must be good "material" for a poem. It was still possible in Milton's day, it was just possible for Gray, to vivify a classical myth. Even Gray only appeals to "Delphi's steep," &c., incidentally; he does not insist on the classic

theme. In the time in which we live, classical personages are too remote from the imaginative sphere of all but a score or two of Greek scholars to be helps to illusion. The nineteenth-century poetical reader knows nothing of Grecian Sicily. It is superadding another difficulty, which is superfluous, to one which is inherent in the nature of the case. We have to make a separate effort to get together the Greek imagery, in addition to the effort which all poetry demands of passing beyond the stereotype forms of every-day life to the spirit within them. Skiageneia, the daughter of Hades, is a thoroughly Burne Jones maiden, tall as a poplar, with a "throat" and a wan smile, with "redness that streamed through her limbs in a fitting glow."

The piece which gives its character to the volume, and raises the whole above the average of the reproductions of Rossetti with which we are familiar, is the first, which is entitled "The Woods of Westernmain." This piece seizes the imagination with a power which the vague and rather featureless "Daughter of Hades" does not possess. Many poets have signalled the romance that lies in forest depths, "the calling shapes and beckoning shadows." No poetical forest has surpassed in wealth of suggestion "the woods of Westernmain." In these woods is no wizardry; no supernatural agents are at work. But if you enter them with a poet's eye and a poet's sensibility you may see and hear that natural magic which surpasses all the fictitious tales of sorcerers, witches, wood gods, of Fauns and Dryads. The poem teaches, not didactically—for nothing is farther from its form or its thought than the inculcation of doctrine—how what we see depends upon what we are; how transcendent influences are only to be approached through the real—the transmuted by the soul of the seer:

"Even as dewlight off the rose
In the mind a jewel sows.
Look you with the soul you see't."

The doctrine is old enough; the psychology of religion and that of poetry agree in it. Keats's Endymion, baffled in the search of the ideal, learns to find it in the real. In "the woods of Westernmain"—ordinary woods, peopled only by the squirrel and the snake, the green woodpecker and the night-jar—you may read the whole history of the origin and development of things, from the time "when mind was mud," "earth a slimy spine, Heaven a space for winging tons." It is wholly in your own power what you shall make of earth. As you choose to look, she is either a dust-filled tomb or radiant with the blush of morning. Gaze under, and the soul is rich past computing. You must not only look, you must put off yourself, sink your individuality, you must let her "two-sexed meanings melt through you, wed the thought." Your rich reward will not only be in the power of understanding, but in a quickening joy, the "joy of earth" showered upon you without stint.

"Drink the sense the notes infuse
You a larger self will find;
Sweetest fellowship ensues
With the creatures of your kind."

In contrast with the pessimistic tone and

despairing notes of the modern school, Mr. Meredith offers "a song of gladness," and smiles with Shakspeare at a generation "ranked in gloomy noddings over life."

Such seems to be the drift of this remarkable lyric, remarkable rather for its expression than for its contents. Unfortunately, Mr. Meredith's healthy wisdom is veiled in the obscurity of a peculiar language which makes even his general drift doubtful, and the meaning of many score lines absolute darkness. Some writers, whom it is a fashion to admire, are obscure by twisting plain things into words that are not plain. They make platitudes into verbal puzzles. Mr. Meredith's obscurity proceeds from a better motive. He knows that poetry can only suggest, and destroys itself if it affirms. And as the moods he desires to suggest are remote from common experience, so also must the suggestive imagery be. Even the English language is inadequate to his requirements, and he tries to eke it out by daring compounds. The same resource tried long ago by Aeschylus was found to degenerate into bombast in a language which lends itself more readily to compounds than ours does. In Mr. Meredith's lines these compounds have seldom the merit of being happily formed or of condensing expression. If we allow that their use originated in the poverty of the existing language, the habit of employing them constantly and upon all occasions grows up from their trouble-saving convenience. They are stopgaps, and fill the place when the sense cannot be moulded into words proper without an expenditure of time which no modern writer will give. That the habit has settled itself upon Mr. Meredith's pen the following sample, taken from a very few pages, will show. We have—poppy-droop; bronze-orange; swan-wave; shore-bubble; rock-sourced; lost-to-light; instant-glancing; iron-resounding; spear-fitted; fool-flushed; ripple-feathered; dew-delighted; fountain-showers; stripe-shadowed; treasure-armful; circle-windsails; bully-drawlers; and so on without stint or limit. How many in the above collection, gathered at random, can be said to recommend themselves by their own elegance, or to be indispensable to the sense required, which most do but feebly express?

That I may not take an ungracious leave of a volume in which may be found so much to interest, I give a specimen of the sonnets, of which there are some twenty-three in the volume.

"EARTH'S SECRET.

"Not solitarily in fields we find

Earth's secret open, though one page is there;
Her plainest, such as children spell and share
With bird and beast; raised letters for the blind.
Not where the troubled passions toss the mind,
In turbid cities, can the key be bare.

It hangs for those who hither thither fare,
Close interthreading nature with our kind.
They hearing History speak of what men were
And have become, are wise. The gain is great
In vision and solidity; it lives.

Yet at a thought of life apart from her
Solidity and vision lose their state
For Earth that gives the milk, the spirit gives."

MARK PATTISON.

Lancashire and Cheshire Records Preserved in the Public Record Office, London. Edited by Walford D. Selby. In 2 parts. (Publications of Lancashire and Cheshire Record Society, Vols. VII. and VIII., 1882-83.)

THE number of referential aids to research among the Public Records has been so continually increasing, since the official staff of the Rolls repository was settled on its existing footing, that the rough and hilly path once trodden by historical and antiquarian students has become comparatively smooth and level. The progress made in rendering the various classes of records accessible by means of calendars and indexes was already considerable before the accession of the present Deputy-Keeper; but its rate has sensibly accelerated under his régime. Mr. Hardy's efforts have never been more worthily directed than in throwing open the hidden treasures of the Duchy of Lancaster records, which, while they remained in his sole custody at Lancaster Place, he was unable, for want of an adequate staff of clerks, to make publicly known. The incorporation of these archives in the national collection, effected by her Majesty's liberality in 1868, which was followed a few years later by Mr. Hardy's promotion to the Deputy-Keepership, at length afforded him the desired opportunity; and he has lost no time in turning it to account. Some idea of the invaluable materials which the Duchy records contain for the topographical history of Lancashire and the genealogy of its ancient families may be formed by consulting the elaborate compilations of Baines and Harland, Beck's *Annals of Furness*, and other works; but these writers necessarily confined their researches to such evidence as was relevant to their particular purpose, and would be the first to admit that they have left much ground unexplored. The records of the County Palatine, which were retained at Lancaster Castle until 1873, when they were removed to the Public Record Office, furnish subsidiary historical matter of no little value, besides the legal evidence which it is their final cause to preserve. Some of the recent Reports of the Deputy-Keeper have made these records also for the first time readily consultable. Only second in importance for both provinces of archaeology are the records of the Palatinate of Chester, transferred to the same repository nearly twenty years ago, but comprehensive calendars to which have only recently been finished.

The Council of the Lancashire and Cheshire Record Society has promptly availed itself of the advantages thus offered by entrusting Mr. Walford D. Selby with the compilation of the present volumes. No better choice of an editor could have been made. As the officer in charge of the Literary Search-Room at the Public Record Office, a function which he discharges with a kind courtesy that puts every student under continual obligations to him, Mr. Selby has enjoyed exceptional facilities for acquainting himself with all the newest aids above specified, as well as for mastering the technical difficulties that attend the application of ancient calendars and indexes to records which have undergone subsequent alterations of custody and arrangement. The knowledge and skill thus

acquired Mr. Selby has expended without stint, yet with judicious economy of space, in the preparation of this work. In the Introduction he clearly explains his plan of procedure, assigning the different reasons which have governed him in transcribing one calendar at length, condensing another, and merely indicating the contents of a third. The nature of the records to which the several calendars refer is in each instance elucidated by a prefatory note. In the case of two old calendars of great value Mr. Selby has prefixed a much-needed explanation of their scope and plan. The collection of references to the Patent Rolls known as *Palmer's Indexes* must prove hopelessly perplexing to an unassisted searcher, unless he be possessed of rare patience, or urged by a craving such as drove Byron to learn Armenian, "for something craggy to break his mind upon." By the help of Mr. Selby's verification of them, *Palmer's Indexes* are henceforth the guides they profess to be to the Lancashire and Cheshire enrolments. Of another heterogeneous collection of clues to the Duchy of Lancaster records, entitled *Great Ayoffe*, a still fuller interpretation is given; and Mr. Selby's Introduction contains an interesting biography of its industrious compiler. A pleasant spice of humour and some variety of illustration make this Introduction readable to many beside antiquaries.

The bulk of these two parts far exceeds the limits to which, I believe, the Council of the Record Society usually restricts its editors, so that Mr. Selby has ample excuse for the omission of certain available calendars which he notices, and would doubtless have desired to include had it been practicable. Those made by Agarde, Lowe, and other old Exchequer officers to their excerpts from the *Coram Rege*, *De Banco*, and Assize Rolls, and those of the Pleadings and Depositions on the Equity side of the Exchequer, the Evidences of the Court of Wards, and others which are already arranged according to counties, beside those not yet tabulated, would supply material for a supplementary part. So far as they extend, however, these volumes are as comprehensive as it was possible to make them, and copious Indexes of names and places render their usefulness complete. It is needless to say that a study of them is indispensable to any future historian of the topography or genealogy of either Lancashire or Cheshire.

The successful accomplishment of Mr. Selby's commission for the Record Society of these counties prompts an obvious suggestion. Since the field of exploration which the Public Records offer is practically unlimited, why should not a similar enterprise be undertaken by every other county archaeological society in the kingdom?

HENRY G. HEWLETT.

Oliver Madox Brown: a Biographical Sketch.
By John H. Ingram. (Elliot Stock.)

THERE is no doubt that much modern biography is opposed in spirit to what we have been long accustomed to regard as perfect work in this branch of literature. The sensation experienced in passing from con-

temporary biography to one of Southey's, for instance, is remarkable. It is not only a pleasurable sense of that writer's genuine biographical habit, sound method, and chastened style. A careful and comparative analysis reveals the absence in his writings of most of the characteristics of modern biography. He does not regard all truths, however lawful, as expedient; his reticence is a virtue; and, above all, he reverences his subject. On the other hand, it is but fair to add that, having the misfortune to flourish before Zola, he does not pursue the exact truth, is palpably no idolator of mere "facts," and is supremely indifferent to the *document humain*. When the material for biography is scanty, and also has been previously manipulated, as in the present instance, two courses are open to the biographer. He can either adduce a few additional facts, more or less relevant, or he may supplement a simple biographical narrative with a critical study of his subject. In the case of Oliver Madox Brown the latter was the only reasonable course to pursue. It is impossible, however, to peruse Mr. Ingram's volume without a feeling more poignant than mere disappointment. Fraught with fascination to psychologist and critic as the writings of Oliver Madox Brown are, it is surprising that Mr. Ingram should have resisted the temptation of producing a study of them. As it is, he is content to do little more than reproduce the criticism of others, which here peats with sturdy iteration, varying the monotony of eulogium with a little extravagance of his own. He has embodied in his work the substance of the memoir prefixed to the two volumes of *Literary Remains* in 1876, which he has too studiously followed. In spite of its singular want of taste, that memoir possessed at least the merit of telling a simple story in a direct manner; but to all who are acquainted with Oliver Madox Brown's works, and who accept Mr. Ingram's book on the faith of its title-page, the present volume can only be a source of irritation.

"I have read *Gabriel Denver*," wrote D. G. Rossetti to the author, "and been much astonished and impressed by it. I really believe it must be the most robust literary effort of any imaginative kind that anyone has produced at the age at which you wrote it." Most readers will endorse this opinion, and will find their impression of the author's genius greatly increased on reading *The Dwale Bluth*. Yet the more the nature and quality of the genius of Oliver Madox Brown is considered, the more deplorable appear the efforts of panegyrists to gauge that genius by the standard of precocity. To do so is a positive injury to one whose genius is so incontestably manifested in his writings as to be perceptible to the most inattentive. It is something peculiarly individual and magnetic. It is a force to be felt, like poetry, "in a divine and unapprehended manner," and requires not the adventitious plea of precocity to attract attention. Mr. Ingram makes too much of this precocity. Trivial anecdotes and the most natural remarks of childhood are unduly magnified, or distorted into prophetic utterances. The poetry of Oliver Madox Brown is called "as marvellously precocious" as that of Chatterton. The sonnets upon which Mr. Ingram bases

this surprising estimate compare very favourably indeed with others in this volume, and one of them (p. 25) is strikingly precocious; but by the side of the Rowley poems their precocity and poetry become at once insignificant. Mr. Ingram is fond of comparisons, and they are frequently inept. He likens the description of the burning of the ship in "The Black Swan" to "the minute fidelity of a Defoe or an Edgar Poe." Without pausing to consider this strange conjunction of names, this is a singular recognition of Madox Brown's power. It would have been more just to him to have called attention to what is unlike Defoe and yet of transcendent merit in that wonderful description—its inconceivable grandeur and its superb perception of the elemental forces of nature. In discussing *The Dwale Bluth* Mr. Ingram displays a certain amount of appreciation, as is, indeed, unavoidable; but this is chiefly superficial. It is almost incredible that he who is so intent on instituting comparisons should have overlooked the remarkable and obvious influence of Hawthorne. The beautiful episode of the child Helen dancing in circles as the mists roll off the moors under all the horror of the thunder-storm is a fantasy quite in the manner of the great psychologist, while Helen herself is evidently suggested by Pearl. Again, while he follows the authors of the memoir closely, Mr. Ingram evinces little true insight when he remarks *en somme*, "What will chiefly strike the reader in the perusal of Oliver's work is the intimate and sympathetic knowledge of the life of children and animals which it so prominently displays." This knowledge is undoubtedly very remarkable, and highly characteristic of the author; but the reader's intelligence and imagination must be feeble indeed if he is chiefly impressed by it. He will recognise another species of knowledge, other powers, and an imaginative force far more striking. He will feel himself constrained by the charm of a magician who rules the elements. He will thrill with the vague weird sense of a spectral fear, a presence that fills earth and air with mysterious boding, indefinable, but inexpressibly fascinating. And in this weird atmosphere the *dramatis personae* of *The Dwale Bluth*—the homely Margery, the quaint figure of Oliver Serpolet, the fantastic Helen—are at once piquantly contrasted and harmoniously blended. It is unnecessary to waste much regret over the incompleteness of this strange romance; it is like Giotto's tower—more suggestive, and infinitely more pathetic, as it now remains.

J. ARTHUR BLAICKIE.

Reminiscences. By Lord Ronald Gower. (Kegan Paul, Trench & Co.)

THIS is a pleasant book, and mirrors a pleasant personality. It seems at first sight, perhaps, a little strange that a comparatively young man like Lord Ronald should publish his reminiscences, including observations about contemporaries and those recently dead, without any very obvious and special reason to justify such a step; and how far people may like their private talk to be published is perhaps an open question. But there is nothing here likely to give pain to anyone,

which cannot be said of some other memoirs recently printed; and persons of high social position are undoubtedly still interesting to many readers in England. Lord Ronald tells us a good deal about such persons, mostly his own relations, in an agreeable, gossiping way; and, moreover, he gives some information about others whose acquaintance he made, and who have a far more solid title to interest than mere social or territorial position. Though the writer evidently appreciates his ancestry, as (in spite of my own Radicalism) I hold that he has a perfect right to do, yet that he sets more store by personal qualities is evident, both from the tone in which he speaks of personally eminent men he has come across, and from the anecdote he tells about a painter-ancestor of his, Thomas Gower. This worthy, in order to show that he cared more for artistic skill than for advantages of birth, introduced into a portrait of himself a representation of a balance, with a pair of compasses in one scale weighing down his coat of arms in the other. And to show how thoroughly he agrees with him, his descendant has copied this device for a book-plate. There is a good deal here about Lord Ronald's family places, Trentham, Dunrobin, and Cliveden. But then these are show-places, well known to lovers of art-treasures and to sightseers in general. To my mind, there is nothing so uninteresting as a big show-place, except a description of one. But I may be singular in my opinion. There is less, however, of art criticism than one might have expected from the writer, who has been appointed a trustee of our National Portrait Gallery, and who has himself a very genuine talent for sculpture, if one may judge by his spirited Shakespeare monument.

A pleasant bit of reading, introduced *à propos* of the pictures at Dunrobin, is the charming letter of a most engaging little boy (age about ten), a Lord Strathnaver, to his father, then Earl of Sutherland, written soon after the Battle of Culloden.

"My dear papa, I wrote you before, and hoped for the honour of an answer. Mamma may tell you I can exercise very well, so now I want a commission. I can read the newspapers. I am glad of Admiral Vernon's meeting with the Spaniards (O, papa, our Spanish horse is sick). Papa, if I were big enough, you may tell the King I will fight very well. Mamma made a boy break my head at cudgell-playing, but though it was sore, I did not cry. [What a Volumnia and Coriolanus in embryo have we here!] She has given me a new Highland coat, and Jenny Dotts sewing very fine sarks to me. God bless you, papa. My services to James Anderson. Bettelkins gives hers to you. I am your affectionate son and obedient slave, Strathnaver."

Does not this letter, well comments Lord Ronald, read like a page from Thackeray's *Esmond*? Bettelkins is a fat little girl (he is describing the family group of father, mother, boy, and girl painted by Ramsay, son of the *Gentle Shepherd* Ramsay, the boy being writer of the above letter), "apparently about four years old, with hardly any clothes on her little body, but with a tame bird in her dimpled little hand." Our author says he has not read the *Gentle Shepherd*, and does not know anyone who has. I hope he will

forthwith repair the omission, for he is clearly an appreciative reader of good literature.

A charming feature of the book is the writer's frequent allusions to his mother, the late Duchess of Sutherland. Any kind mention of her from any quarter he lovingly reproduces. To her taste, as he points out, are due most of the beautiful features of the fine family places. The testimony borne to the rare excellence and gracious charm of her character by all who were acquainted with her knows neither abatement nor dissentient voice. Well can I remember, as a boy, asking to sit up later than my normal hour for going to bed one night when she came to dine with my father and mother in Cavendish Square, and retiring into a corner of the drawing-room to gaze my fill upon her gentle, yet truly superb and majestic, loveliness of face and form.

Lord Ronald tells us of his days at Cambridge, of his foreign travel, of his visit to Garibaldi at Caprera, and of the latter's visit to the Duke of Sutherland at Stafford House, of his return to Parliament, where (he naïvely remarks) he did not attend very regularly, because the debates were most uninteresting, and he had so many engagements to balls and dinner-parties. He got the Crown Prince to let him follow the German army for a while during the great war, in company with Dr. W. H. Russell. But he afterwards found himself in Paris, and witnessed some of the violent scenes that followed the fall of the Empire and the proclamation of the Republic. He has done some of the fashionable "globe-trotting," and received a very favourable impression of America and Americans, making sensible remarks on the commendable democratic independence of manner exhibited by our Transatlantic cousins.

In Paris he was introduced to M. Victor Hugo, and had two interviews with the great poet. He notes that M. Hugo did him the honour, in spite of his own protestations ("one of his grandchildren, a pretty little girl of six or seven, would run up to him and nestle on his lap"), of accompanying him to the door of the house on leaving. But Lord Ronald probably knows that M. Victor Hugo, besides being the greatest poet-dramatist and romance-writer of our generation, and a convinced champion of human, as distinguished from caste, rights, is also a French gentleman of long descent. In reviewing a gossip book of Reminiscences the present writer deems it no indiscretion to record here that he, too, has had the privilege of conversing with the patriarch and prince of poets in that small, though gorgeous, apartment in the Avenue d'Eylau.

But we do not, as a rule, get so vivid an impression of the "personages" with whom Lord Ronald has become acquainted as we do in the case of Lord Beaconsfield. Of him, indeed, we have an extremely bright and agreeable picture. He was evidently very fond of the author, and called him "dearest." "Talking of religion, he gave me almost the same answer as appears in one of his novels. 'I would be very ungrateful to Christianity, which has caused half the civilised world to worship a man, and the other half a woman, both of my race.'" Assuredly a most char-

acteristic and Disraelite aspect of a rather complicated subject! "I have never kept a diary in my life," said Lord Beaconsfield. "The more's the pity," thought I." Lord Ronald notes how the usually impassive face (so like a mask, it always seemed to me) filled with emotion in speaking of his wife. He was evidently very anxious about her, and, although occasionally flashing out into conversation with all his curious play of arms and shrugging of the shoulders, he was evidently much depressed at her state. His attention to her was quite touching, and Mary Anne, as he sometimes called her, was constantly appealed to. "She suffers," he groaned, "so dreadfully at times. We have been married thirty-three years, and she has never given me a dull moment."

"Mr. Disraeli, as we passed through the churchyard, looked quite the lord of the manor, returning the bows and good-morrows of the parishioners, and patting the children on the head, asking the people about the crops, the markets, and their private affairs. He talked in anything but a Conservative sense as to the intolerable injustice of trying to keep the people out of one's parks, and saying that the Tory and Whig landed proprietors make their class odious to the people by such exclusion. When he had become Lord Beaconsfield, on occasion of the writer's second visit, he said, 'I am the unluckiest of mortals; six bad harvests in succession; this has been the cause of my overthrow: like Napoleon, I have been beaten by the elements; Bismarck and I were perfectly d'accord. Had the late Government lasted, we would have kept the democrats of Europe in check, but now all is over.' Bismarck he much admires and personally likes; 'but were he to come to England I should not ask to see him; there is no such thing as sympathy or sentiment between statesmen.' 'I have failed, and he would not now care to see me, nor I him,' he added rather bitterly. As to the prospects of his party, 'all becomes chaos,' he remarked, pacing up and down his room, and waving his arms, 'all becomes chaos when I am away.' As we stood in the porch, amid marble vases and busts, ferns and flowers, the post arrived, with it the *Times*, which contained Mr. Gladstone's letter, thanking the public for their sympathy for him during his illness. 'Did you ever hear anything like that? it reminds one of the Pope blessing all the world from the balcony of St. Peter's,' said my host. 'Life,' he said again, 'is an *ennui*, or an anxiety; for the self-made life is full of troubles and anxieties from fear of losing the position or wealth they have obtained; for those born with these advantages there is nothing to strive for, and life then becomes a mere bore, an *ennui*, and a burden.' He gave a description of how delightful were the dinners in old days at Mrs. Norton's over a public-house near Storey's Gate more than forty years ago, and of the wit and humour that then flowed. Lady Dufferin was his chief admiration, more beautiful than her beautiful sisters. 'Dreams! dreams! dreams!' he murmured, gazing at the fire, and smoking a cigarette he had accepted. 'I have not smoked, dearest, since you were last here.'"

This pleasant book will certainly be found useful not only in whiling away a leisure hour, but in affording material for some future historian of our times. Yet one rather dreads to think of the possible consequences if too many of our "gilded youth" were to follow Lord Ronald's example and take to writing their "Reminiscences"! But in this

instance the writer has reading, cultivation, and taste; he has something interesting to tell, and he has often succeeded in telling it agreeably. RODEN NOEL.

Records of the English Province of the Society of Jesus. Vol. VII., Part II. By Henry Foley, S.J. (Burns & Oates.)

MR. FOLEY is an industrious compiler. It seems but yesterday that we noticed the first part of this volume, and now we have before us a second, containing nearly a thousand pages of close print. He reminds us of the students of his Order in the seventeenth century. We have the same painstaking industry, the same zeal, and the same desire to preserve for future use every fact, big or little, that relates in any way to the matter in hand. We do not make this last remark in any captious spirit, but in sincere admiration. We have lost so much valuable knowledge by persons who have had theories as to "the dignity of history," rejecting this or that fact or legend because they thought it trivial or that it would mar the perspective of their works, that we could forgive a much larger amount of matter of secondary interest than we can find in Mr. Foley's pages. In the Preface we have an apology for the insertion of some accounts of demoniacal possession and witchcraft. The writer says

"their narration may appear absurd in the eyes of some who have no true belief in the Supernatural; yet their retention is preferable to any omission from the original manuscript. The cases recorded are generally vouched for by credible eye-witnesses, and may be regarded as characteristic of the times, when such obsessions and the practice of the black art were very prevalent both in England . . . and on the Continent."

We have no desire to discuss with Mr. Foley the very large question as to whether a "true belief in the Supernatural" would incline us to give credit to these narrations. He has, we are quite sure, done well in retaining them. It is important to students of human thought and human progress to know how these things appeared to Englishmen who had been instructed in the old religion. Most of the stories of witchcraft that have come down to us from the sixteenth and seventeenth centuries are of a distinctly Protestant character. Students will, we are sure, be glad to have examples from another series. A curious instance is related of bells ringing without human agency. In this case the event is said to have taken place when a virgin consecrated to God—whether she was a nun or not we are uncertain—came to the spot where she was afterwards buried. Mediaeval literature contains many examples of this belief, which was certainly not extirpated by the Reformation, for Philip Henry, the father of Matthew Henry the Commentator, who was a Puritan of the strictest sort, mentions in his diary that on a certain occasion the bell of a church in Devonshire rung for three hours as a death-sign.

The annual letters here given furnish most interesting matter for study. They do not, perhaps, add materially to our knowledge of history in the narrow sense, but they show us what was the state of the country at the time

when persecution was raging. They are evidently the compositions of God-fearing men who were zealous for their faith, not of plotters against the State.

A writer who has devoted himself to the history of the Jesuit Mission in England cannot pass without notice the high-treason punishment which for so many years disgraced our country. It is a subject too disgusting and shocking to dwell upon at length. We are glad, however, that Mr. Foley has turned his attention to it, and given us, in the short compass of a note, a sketch of the development of this revolting custom. The writer has not succeeded in tracing it higher than the execution of Sir William Wallace. In the earlier time it appears to be almost certain that the victims were permitted to hang until they were dead.

We trust that this is not the last contribution of materials for history that we shall receive from Mr. Foley. We are already much indebted to him; but, unless rumour has exaggerated, the Order to which he belongs still possesses many unprinted documents of great interest. We are sure that they could not be entrusted to anyone who would edit them with greater faithfulness or annotate them with fuller learning.

EDWARD PEACOCK.

La Navarre française. Par M. G.-B. de Lagrèze. In 2 vols. (Paris: Imprimerie nationale.)

THE history of little Navarre is one of the most interesting of the minor States of Europe. It was in contact not only with several kingdoms, but also with several nationalities and races. Basque over the greater part of its area, it was Spanish on the South, and Gascon, or French, on the North; while its North-west frontier made its alliance or hostility for three centuries a powerful factor in the policy of English kings; and in the sixteenth century the question whether France should be Protestant or Catholic seemed to turn on the fortunes of its rulers. M. Basle de Lagrèze, descended on both sides from the ancient magistracy of Béarn and Navarre, passed his life in illustrating, by numerous works, the history of his native province. He possessed immense industry, and learnt in legal practice the habit of minute and careful research. The materials of this work have been collected from the archives of Pau, Pamplona, Madrid, Paris, and Copenhagen, in addition to numerous MSS. in private hands. He corrects some mistakes, and supplies omissions which escaped the research, of the late M. Paul Raymond. But, unhappily, he utterly lacks the historical insight which distinguished that excellent scholar. His style creeps on in a level dullness, which is almost exasperating, in short sentences which should, but never do, sparkle with epigram and light. Yet, with all their defects, these volumes are far more valuable to the historian than many more brilliant tomes. If they cannot be accepted by the general reader as a History of Navarre, they are a mine whence, in spite of their chronological chaos and confused arrangement, the student may dig out some most valuable ore.

Vol. i. is devoted to the geography and history, vol. ii. to the *histoire du droit*, of Navarre. Contrary to the usual case, but as may be expected from the above remarks, the latter is of vastly greater interest than the former.

The chapters on geography and ethnology leave much to be desired. Our author, without acknowledgment, adopts the conclusion of M. de Rochas as to the origin of the Cagots—that they are no peculiar race, but the descendants of families banished from society for taint of leprosy. He notices the Gypsy type in strong contrast with that of the Basque “blanc et coloré,” but he does not mention the mixture of the two in the *Cascarotac* of Ciboure and elsewhere.

We have mentioned the chronological chaos, which is especially marked in the whole of vol. ii., when analysing the *Fors* or *Fueros*. The reader has to reconstruct this as best he may. Sometimes the dates are altogether missing, or the citation all important to the interpretation of the fact is lacking; sometimes the writer's prepossessions peep out most naïvely, as when we are startled by the assertion (ii. 168) that “Marriages under the *ancien régime*, celebrated in the mosque or in the synagogue or in the *temple protestant*, were as legal and valid as those blessed by the priest;” and find in the note the date November 1787! The mention of marriage brings us to one of the most curious traits in the early legislation of Navarre, which it owes undoubtedly to Basque influence. Though so religious a people that there was a special gaol delivery to allow all to receive Communion three times a-year, and that absence from church for three consecutive days is taken as legal presumption of illness, yet neither Basques nor Navarrais allowed the undue intervention of the clergy in civil affairs. Marriage is a purely civil ceremony, and in early times was strictly binding on the man only in his own city. The clergy had no place in the election, nor in the councils, of the Sovereign. In the trials by judgment of God, if the priest would not bless the boiling water, &c., the mayor, or merino, or one of the umpires gave the benediction. No decretal clerk (*decretista*) could be an advocate in any court of justice. While Europe was convulsed with the quarrel between Henry II. and Becket, the *For* of Navarre had decreed: “If unhappily a clerk shall have dishonoured his office by committing murder or robbery, he shall be taken before the bishop, who shall be prayed to degrade him from his orders; and, when the bishop has withdrawn them, justice shall be done on him as a simple layman, and he shall have nothing further to hope for from the Church.” The laws as to the sanctity of the house, the *lar*, and the conditions of family inheritance carry one a long way back towards ancestral worship. That the kings of Navarre were the first constitutional kings in Europe is probably the fact; but M. Lagrèze most tantalisingly omits to quote the charters of the *Sanchos* in the eleventh and the *Thibauts* in the thirteenth centuries, in which they declare that “they can make laws only with assent of the clergy, nobility, and people.” In 1510, indeed, we have the Cortés declaring that “at no time was ever grant

made to the king without previous redress of griefs;” the right of petition is vigorously upheld, and even in late times “in matters of finance the opinion of the *tiers état* preponderated over that of the nobility and clergy.” There is no trace of a native slavery, or, indeed, of strict serfage (*adstricti glebæ*), in Navarre. The slaves are prisoners of war and heathen, or Moors, and Jews. The villein seems always to have a right of quitting a cruel seigneur (*cf.* the Spanish *Behetria*); “he could change his lord for another, or become the villein of the king”—a right which did not exist elsewhere in the French Pyrenees. The relations of Moors and Jews to the rest of the population are exceedingly interesting. Our author claims to give a better text than that either of Amador de los Rios, or of Keyserling, of the long oath administered to the Jews, wherein they finally swore “by the tombs of thy King Maymon [Mammon], Astaroth, and Betala [Belial or Baal?].” In most points the laws are distinguished by humanity. Neighbours and matrons play a part analogous to that in early English laws. The early *fors* deal with caste composition in case of murder and wounds, and proceed gradually from purchase to dowry of bride in marriage. Great respect is paid to women. Violence in a lady's presence is severely punished. Curiosities abound. If an animal does injury, it is the beast, and not his owner, that suffers the penalty. But even the beast's finer feelings are considered: “if a dog walking with a lady dog, or with his sister, kill another dog, he is not considered guilty of *canicide*, as he would be in absence of the lady.” The enormous fine or penalty for stealing a cat, even after restoration, might make one almost believe the legend of Whittington. There was a great difference between the penalty for a theft committed in enclosed or unenclosed ground. The Navarrais determined the point, if doubtful, by placing a jackass on one side the boundary and a she-ass on the other, and seeing if they could join each other. In the injunction to the royal *sayon*, “Non debet portare nullis armis nisi uno bastone de cubito uno in manu,” we have an early mention of the policeman's staff. At the funeral of a knight, a charger, with arms and jewels, was given to the offertory at the Mass. The king sometimes supplied this costly offering for a loyal subject. Is not this a link in the history of the charger led and arms borne at an officer's funeral? We must stop, and can assure our readers that these are only samples of matters of greater interest to be found in both volumes, but especially in the last.

WENTWORTH WEBSTER.

NEW NOVELS.

Anne. By Constance Fenimore Woolson. (Sampson Low.)

A Fair Country Maid. By E. Fairfax Byrrne. In 3 vols. (Bentley.)

On Foreign Soil. By M. Montgomery Campbell. In 3 vols. (White.)

Here Below. By Joseph Alan Scofield. In 3 vols. (Tinsley Bros.)

Mine Own People. By Louisa M. Gray. (Edinburgh: Macniven & Wallace.)

WE venture to say that *Anne* is one of the most remarkable works of fiction that has appeared for many years. It is remarkable for its own sake—for animation of plot and variety of character; and it is remarkable also as holding a place midway between the old American novel of incident and the modern American novel of analysis. Three complaints only, and those of a minor character, can be lodged against it. It is rather long; there are too many digressions; and the murder of Mrs. Heathcote, which clears the way for Anne Douglas's happiness towards the end of the story, is a very improbable occurrence. Lady readers, too, will probably have a fourth fault to find with the author: they will say she should have made Anne marry the strong and unselfish Gregory Dexter rather than the somewhat weak and indolent Ward Heathcote. That, however, is a matter of taste; and there is high authority for giving the Lauras of this world to the Pendennis rather than to the Warringtons. It would be difficult, indeed, to say which is the best and most original of the many characters which Mrs. Woolson's happy idea—of bringing Anne Douglas from the frozen frontier of the Union, with its dilapidated agency and its picturesque population, to the glare of New York—enables her to make the acquaintance of. Many readers of *Anne* will probably think most of her early friends, Père Michaux and Lois Hinsdale, the good angels of the Douglas family, such excellent friends and yet so great a contrast to each other; and of the little Franco-Indian gipsy, Tita, Anne's step-sister. Yet it may be doubted whether, although personally more likeable, their portraits are really better drawn than those of Miss Vanhorn, grimmest, proudest, and most unreasonable of the Knickerbocker aristocracy; Helen Lorrington, whom Miss Vanhorn shrewdly sums up as a "mermaid;" loyal Miss Teller; and kindly, managing, gently sarcastic "Tante." "The American Venus is thin," says Mrs. Woolson; but she has created Anne Douglas apparently to prove that the American Venus of the future will be the reverse of thin mentally not less than physically. Of the men who figure in the novel, Gregory Dexter, self-reliant, the prop of his State in the Civil War, is Eclipse; and the rest are nowhere. Besides being strong in character and in quiet humour, *Anne* is also strong in episode; and the War of the Rebellion is skilfully introduced, without being made too prominent. If the author can keep up to the high standard reached in this work a great future is before her.

Should not Miss Byrme have waited a few years, say till the beginning of the twentieth century, before giving to the public the remarkable tragedy she has entitled *A Fair Country Maid*—at all events, as a study from real life? Socialistic ideas may be spreading; but where is the country parish in England, at the present day, in which the leading spirits talk communism and something very like atheism? Yet this is precisely what Abel Greenhough, in every sense the hero of *A Fair Country Maid*, does. Nor are his

opinions so very different from those of Zackary Pearse, the dreamer and artist, or of the Rev. Saul Howell, eminent scholar and Dissenting minister; while John Morison, the brother of the "Fair Maid," supplements the theories of Prince Krapotkine with the practices of the Irish Invincibles. Not only is the story a little in advance even of our advanced times, but it abounds in violent incidents. Imagine two men, one of them a clergyman of generous enthusiasms and high culture, appearing at the same place, at the same time, with intent to murder the same man! It seems unnaturally cruel to poor Marjorie, too, to destroy her husband by sunstroke and her lover and cousin by a pistol-shot in one day. Still, *A Fair Country Maid* is a singularly powerful and fascinating story; it is written with scrupulous care, and it contains many passages of great beauty. It is full of striking portraits of all kinds and types, from Scrag, the fierce and bitter old Radical weaver, to the slender but spiritually valiant Lavinia Pearse. All the Morisons are well drawn; and Derrick Devonporte, the Squire, is, in spite of his affected name, so likeable and gallant a young fellow, and so open to conviction, that his tragic death comes as a rude shock on the reader.

On Foreign Soil is full of crudities; but, happily, there is nothing unwholesome in it. It is a queer compound of Agnosticism and Romanism, classical music and Schopenhauer, Schiller and "well-cut dresses of navy-blue cloth;" and when we find ourselves actually "on foreign soil," we soon get tired of the everlasting *loggia* and *borgo de' pescatori*. Herbert Marley, with his oratorios and his variety of creeds, is an intolerable prig; and his Blanche Stapleton, who haggles over Schopenhauer, is worthy of him. The story is, however, told with animation, and, indeed, looks like a long letter from a quick-eyed girl, not yet out of her teens, enamoured of some of the fads of the day, and with a slight weakness for airing her German. The author's descriptions, especially of individuals, are sometimes by no means intelligible. Thus, in "He was an author of some repute, editor of a magazine for the airing of heretical opinions, a platform speaker, in short, a man who lived by his wits," the explanatory "in short" has either a cruelly sarcastic meaning, or no meaning at all.

There is abundant evidence in *Here Below*—a better title, by-the-way, would have been "Below the Table"—that Mr. Scofield has taken Dickens for his model; and his work certainly surpasses *The Pickwick Papers* in this respect, that it is even more saturated with alcohol. *Here Below* is true to nature in the sense of Cowley's anacreontic, that "an eternal health goes round" in the one as in the other. The plot is caused by liquor and is steeped in it. Bad men commit villainies when drunk; good men believe they have committed them because, being in a chronic state of intoxication, they are uncertain what they have done. Matthew Bernock and John Gurgoyne, who are the centres of whatever interest attaches to *Here Below*, stagger about from one public-house to another for

two volumes and a-half, when they "pull up" in different ways. When they are not quite drunk they are to be found discussing total abstinence, local option, and the premonitory symptoms of *delirium tremens* and paralysis with great vigour and earnestness, and generally over a few "generous glasses." Most of the "ladies" with whom Bernock and Gurgoyne associate are to be found behind the bars, or in the back parlours of pot-houses, as their "manageresses" or the relatives of their landlords; and one, at least, takes to tippling after marriage. The effect of the whole is undeniably amusing; and Mr. Scofield's public-house interiors are painted with a realistic vigour which recalls Jan Steen rather than Dickens. Some of the minor characters—such as Spike the boozy carpenter and his son, Harkles the publican, and Peavers the vulgar teetotaler, who is a flagrant example of gluttony—are so well drawn as to encourage the belief that if Mr. Scofield would confine himself strictly to studying low-class life, and eschew tirades against Pharisaism and painfully italicised arguments for and against the Permissive Bill, he might attain a not inconsiderable success. His middle-class and sub-middle-class characters, however—his Champfers, and Filpses, and Vaspers, and Gurgoyles, both Reverend and Bohemian—are altogether unreal and very disagreeable. The story of disinheritance, which it takes such a tremendous amount of brandy and ale to develop, is as confused as the mixture of these beverages can make it.

The plot of *Mine Own People* is of the slightest. It is in reality a study of two families, and of the different members of each; as such, it is executed with most commendable care. When first we meet Marian Grant, the Scotch girl whose fortunes this story tells, she is the half-friend, half-dependent of the Wentworths, a luxuriously brought-up English family. Misfortune has compelled her mother to part with her, in order to fill this position, at such an early age that she has forgotten all about her relatives. It is discovered, however, that the Hon. Otto Wentworth, the second son of that house, is dangerously attached to Marian; and his father and mother, Lord and Lady Ellersley, politely send her back to her Northern home. The contrast between the Grants, a painfully brought-up Scotch family, and the comfortable and unconsciously selfish Wentworths is admirably brought out; and the reality of the gossip and "society" of Forthborough, a typical Scotch country town, is beyond question. Every one of the Grants—the mother whom grief has made undemonstrative, but not unaffectionate; Anna, the eldest daughter, dutiful, reticent, a model wife for a missionary; Gretchen, unlucky but warm-hearted; Tom, the brusque, jealous, but loyal student; and, above all, poor Marian, with her tears and troubles in getting into the hearts of "her own people"—is a well-executed portrait. Miss Gray gives us, indeed, too much poetry and German of the kind affected by girls who have reached the "finishing" stage; and piety, at all events when it takes the form of familiar hymns, is not an agreeable element in a novel.

Still, these are introduced naturally enough, and should be considered, perhaps, as superfluities rather than blemishes. There is so much in *Mine Own People* that deserves praise, both from the artistic and from the ethical point of view, that exceptionally good work may yet be expected from its author.

WILLIAM WALLACE.

HISTORICAL SCHOOL-BOOKS.

The History of England for Elementary Schools. (Cassells.) Of the making of historical school-books there is no end, and much study of them is verily a weariness to the reviewer. We can, however, award nothing but praise to the little work before us. Its information is as complete as its limits of space admit. The early chapters, in which an interesting sketch of prehistoric Britain may be found, are good examples of careful selection and arrangement; and on all the disputed questions in our history the author takes, as it seems to us, very sound and just views. No better introduction to a study of English history in more elaborate works could be placed in the hands of young readers. In the choice of the illustrations we might, if we wished to be severely critical, point out some eccentricities. Portraits of the Prince Consort, Lord Beaconsfield, and Mr. W. E. Forster find a place here, but we have sought in vain for the present Prime Minister.

Chambers's Historical Readers. Book IV. We have here the history of England from the Revolution to 1882; and the general plan of the book resembles that of its predecessors in the series, several of which have been already noticed in the ACADEMY. Poems on historical subjects mentioned in the text hold a prominent place, but we find it hard to understand the immediate application of all the quotations. Shirley's glorious verses on "Death the Leveller," printed at the close of the chapter on the termination of the Napoleonic war, would certainly leave the youthful reader under the impression that Shirley and Napoleon were contemporaries. The general style of the book is, however, to be commended, and the facts are accurately stated.

Early England to Death of Stephen. By J. G. Hefford. (Marcus Ward.) This is a very elementary work, and runs on old-fashioned lines. Some forty-three pages are devoted to the Britons; and Caesar, Cassibelan, Caractacus, Boadicea, and Agricola are given as important places as Alfred, Dunstan, and Edgar. The accounts of Cædmon and Bede are good features of the section devoted to the English Conquest. The language throughout is clear and simple.

Senior Standard History Readers. Books I., II., III. By the Rev. D. Morris. (Longmans.) This is a more elaborate series of handbooks than those noticed above, but the arrangement is not very attractive. Each reign concludes with paragraphs on "Death and Character" and "Miscellaneous Facts," of which the former is mainly constructed of lists of adjectives, such as "handsome," "generous," "treacherous," "cruel," and so forth, and the latter of the most heterogeneous information that was ever printed in the same page. Catalogues of "leading authors" are also given at the close of each period of history; but we have not noticed any reference to Richardson, Smollett, Fielding, and Gray, though Young, Rogers, Lingard, and Kemble find mention. Addison is similarly placed among poets, and excluded from the list of prose-writers of his age; and the author of the "Seasons" is called James Thompson. We notice that Vicarius, and not Vacarius, is

stated to have delivered law lectures at Oxford in Stephen's reign. The English style of the author is not always above criticism. He tells us that Guy Fawkes' conspirators bound themselves to secrecy "by partaking together the sacrament of the Lord's Supper," and that James I. "thought he had a right to his subjects' money without the bother of applying to Parliament." It is, however, only just to add that Mr. Morris has succeeded in crowding a vast store of information into his three little volumes, and for the most part this information is to be relied upon. The maps are also, as a rule, excellent. We should, nevertheless, strongly advise teachers in elementary schools to employ Prof. Gardiner's three little volumes, of which a new edition (with illustrations) has just been issued by the same publishing house, in preference to Mr. Morris's lengthier handbook, which is characterised throughout by irritating imperfections.

Historical Readers. Nos. 1, 2, and 3. (Philips.) Messrs. Philips have followed the example of their brother-craftsmen, and launched a series of historical readers to meet the new requirements of Board schools. The first of them bears the familiar title of *Stories from English History*, and is "designed not so much to instruct as to interest the younger children." No attempt is made to connect the stories together, and the teacher is expected to supply orally the missing links. The plan of the book gives it of necessity a very scrappy character. In the desire to make the tales as full of exciting incident as possible, the historical facts are often distorted almost beyond recognition. The account of the Battle of Crécy, under the title of "The Three Feathers," reads like an extract from a fourth-rate historical novel, and conveys little valuable information. We hardly think the style of the handbook is likely to appeal to the very young children for whom it is written. At any rate, the teacher will have to handle it judiciously. The two succeeding volumes, which embody a connected history of England from the earliest times to 1603, are disfigured by fewer sacrifices of historical truth to romantic embellishment. They make no attempt at novelty, and are written in a singularly vivid style. We have to make our old complaint that too slight a distinction is drawn between the importance on later English history of the Britons and Romans and of the Saxons and Normans; but these two Readers certainly deserve a high place among educational works of the kind. Less can be said for the numerous illustrations in the three volumes. The maps, however, are very good throughout.

Historical Readers. Books 1, 2, and 3. (Blackwood.) Prof. Meiklejohn, the editor of these volumes, is to be highly congratulated upon their many-sided excellence. The narrative is exceptionally full and clear. Admirable sketches of the lives of the Duke of Wellington and Lord Clyde appear in the third Reader, which brings our history down to the close of the Egyptian War of last year. The social development of the country is adequately treated; and the illustrative poems, which include Hawker's spirited amplification of the Cornish rhymes on Bishop Trelawney's trial of 1688, and Aytoun's "Execution of Montrose," are for the most part admirably selected. The typography of these books is exceptionally good; we strongly recommend them to all teachers who desire, as the motto of the series indicates, to lead their pupils without delay *per vias rectas*.

NOTES AND NEWS.

THROUGH the strong feeling among the late Mrs. James Owen's many friends that some permanent memorial of her noble life and work should be founded in Cheltenham, where she did so much, it has been decided to collect money for a Friendless Girls' Home, to be built there and called after her name. No other memorial could be so suitable. The object nearest to Mrs. Owen's own heart was to bring help and rescue to those of her own sex who need it the most. Subscriptions are invited, and can be sent to the Rev. Dr. Kynaston, Principal of the College, Cheltenham.

MESSRS. LONGMANS have in the press a new Peerage by Mr. James E. Doyle. It will show the succession, dignities, and offices of every peer from the Conquest down to 1872, and will be illustrated with about fourteen hundred portraits, shields of arms, and facsimiles of autographs.

MRS. HAWES is compiling a Chaucer Birth-day-book. It will be published this autumn.

WE hear also of a Child's Christmas Story-book in preparation—one of the best Early-English Romances re-told in simple language, and illustrated.

AN Italian edition of Count Ugo Balzani's work on the Early Chroniclers of Italy, recently issued by the S. P. C. K., will be published shortly by Hoepli, of Milan.

To the articles that will appear in the forthcoming volume of the *Encyclopædia Britannica* we may add "Metal Work," "Mosaic," and "Mosque," by Mr. J. H. Middleton; and "Mural Decoration," by Mr. Middleton and Mr. William Morris. In future volumes, "Papacy" and "Reformation" will be written by Mr. J. Bass Mullinger, and "Plato" by Prof. Lewis Campbell.

MR. JOHN RUSSELL YOUNG, American Minister at Peking, is said to be collecting material for a History of China.

MR. A. J. BUTLER, of Brasenose College, Oxford, will contribute to *Cassell's Magazine* for August an article on "A Persian Orgy at Cairo," describing a curious and barbarous custom of which he was himself an eye-witness.

THE Wyclif Society's first publication, which was due last year, will not be ready till September this year; the double printing (once with German notes, once with English) of the nine hundred pages of which Wyclif's *Polemical Writings* will consist has taken so long in Germany that, notwithstanding Dr. Budden-sieg's best efforts, he has not been able to get his book through the press quicker. But next year the society's work will, it is hoped, be brought level with the subscriptions, as Mr. Reginald Lane-Poole's edition of the *De Dominio Civili* will go to the printer in October, and Mr. F. D. Matthew's edition of the *De Mandatis Divinis* will soon follow. The society's income is so small, and the charges for copying so heavy, that, unless the religious, political, and literary public give the society more money next year, in which falls the 400th anniversary of Wyclif's death, one volume a-year will be all that the society can produce. No more fitting tribute to Wyclif's memory could be found for his quadricentenary than the publication of his works still in MS. Is there no rich man who will carry out this scheme for the sake of our great early Reformer?

THE Browning Society will issue, next month, its first publication for its third year, 1883-84. This will be part iv. of its *Papers*, containing essays by Mr. Nettleship, Canon Westcott, Miss West, Mr. Revell, and Mr. Bulkeley, with the "Monthly Abstract" of the society's discussions, &c., and fresh "scraps" for Mr. Furnivall's "Browning Bibliography."

MESSRS. BLACKWOOD announce two new books about fishing—*Rambles with a Fishing-rod*, by Mr. E. S. Roscoe; and *Norfolk Broads and Rivers*, by Mr. G. Christopher Davies. The latter will also give some account of the decoys of East Anglia, and will have twelve full-page illustrations.

THE *Expositor* for August will contain the first of a series of papers on the last twenty-seven chapters of Isaiah, by Prof. A. B. Davidson, of Edinburgh. Archdeacon Farrar will continue his criticisms on the "Exegesis of the Schoolmen," giving some ludicrous examples of the futile speculations and disputes in which they indulged. The editor will contribute a paper on "Abraham's Gospel."

DR. W. RENDLE, the historian of Southwark, has written an interesting historical sketch of London Bridge, to accompany the etching from the late Edward Duncan's water-colour drawing of "Old London Bridge from Custom House Quay in 1820" for the series of *Etchings of Old Southwark* now being published by Messrs. Nichols.

A *propos* of the introduction—or, rather, the revival—of the *Parcels Post* on August 1, the next number of the *Antiquarian Magazine* will contain an article by the editor, entitled "A Very Old Parcel Post," in which it will be shown that there was a parcel post in operation under our Stuart and Hanoverian sovereigns.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish next week a new edition of Walt Whitman's *Leaves of Grass*. We hear that the "good gray poet" is to form the subject of an article in one of the quarterlies.

The new edition of Messrs. Gostwick and Harrison's *Outlines of German Literature*, about to be published by Messrs. Williams and Norgate, possesses one or two new features. There is a considerable addition of translations from German poetry into English; the philosophical disquisitions are somewhat relieved by excision; two new chapters give a brief account of the literary productions of Germany since the publication of the first edition ten years ago. Above all, in addition to the former Index of authors, there is now an Index of topics and of titles of books referring to their authors. The latter must prove useful to tyros in the study of German literature, who may know the name of the author of *Faust* or of the author of the *Robbers*, but who may be in doubt as to who wrote *Minna von Barnhelm* or *Die Leute von Seldwyla*, and other German works of merit little read in England.

As was to be expected, a second edition has already been called for of that curious book *Study and Stimulants*. The editor, Mr. A. Arthur Reade, has revised it throughout, and has added the experiences of several more notable personages. Our own opinion, we confess, coincides with that quoted from Mr. Herbert Spencer—that "experience is not such as to lead to any positive conclusions concerning the question of study and stimulants." The new edition, published in London by Messrs. Simpkin, Marshall and Co., will be ready in about a fortnight.

THE official illustrated Guide to the Midland Railway prepared by Messrs. Cassell and Co. is now ready; and, although the first large edition was more than subscribed for by the trade before the day of publication, the work is again at press, and a further supply will be ready in about a week.

A HUGUENOT society has been founded at New York, which has for its objects the collection of materials for the history and genealogy

of Huguenots in America, the formation of a special library, and the reading of papers.

THE sale of the third portion of the Beckford Library, which finished last week, realised a total of £12,852 for the twelve days, showing an average of considerably over £4 per lot. The grand total of the three portions now sold (leaving a fourth portion yet to come) amounts to £66,708.

THE Birmingham Free Library has determined to establish a lending section of its Shakspeare books, to consist of duplicates only.

THE Free Libraries Act has been adopted in Darlington by the large majority of 3,420 votes to 597.

ON Saturday last, July 14, a fountain in memory of the Gaelic poet, Dugald Buchanan, was opened at his native village of Strathyre, in Perthshire. The ceremony of turning on the water was performed by a grand-daughter of the poet, who died in 1768.

A CORRESPONDENT writes:—

"Your reviewer of Juan Valdes' *Commentary* (ACADEMY, July 7) should have mentioned previous English translations of some of his works, which, as even 'John Inglesant' tells us, were favourites with N. Ferrer, George Herbert, &c. I have also the privately printed edition of his *Tratados* and *Los Psalmos*. He was really the St. Jerome of the Spanish reformation, with his translations of the Bible, and his suite of noble ladies at Naples, instead of at Bethlehem."

Correction.—In the ACADEMY of July 7, Count Mamiani was inadvertently spoken of as "the late." A correspondent tells us that he has just received a letter from Count Mamiani, who is quite well, and, despite his eighty-four years, continues to work with the vigour of a young man.

FRENCH JOTTINGS.

WE hear with great pleasure that the Institut has awarded its biennial *prix* of 20,000 frs. (£800) to Prof. Paul Meyer. No more worthy recipient of the honour can be found in France. M. Meyer's services in the cause of French antiquarian literature are known to scholars all over the world. Not only by his official work at the Ecole des Chartes and the Collège de France, but by his untiring researches in English libraries, public and private, his founding of the Old-French Text Society, his many admirable editions of rare MSS., M. Meyer has won the gratitude and esteem of all students of French literature.

In the list of decorations conferred on the occasion of the French national *fête* on July 14 there appears the name of but one man of letters—M. Leconte de Lisle.

ON July 16 M. Ferry, the French Premier, opened the session of the Conseil supérieur de l'Instruction publique, on which body M. Renan succeeds the late M. Laboulaye, as well as in the administration of the Collège de France. After a panegyric upon M. Laboulaye, he turned towards his successor with these words:—

"Nous saluons celui qui vient l'y remplacer. C'est aussi la science et la liberté qui nous l'envoient: la science des origines, la plus rare et la plus haute de toutes; et la liberté de l'esprit, fondement et source de toutes les libertés."

THE Académie française has awarded the premier *prix Monthyon*, of the value of 2,500 frs. (£100), to M. Larroumet, for his work on *Marivaux*.

SELECTIONS from Michelet's History of France are now being issued in the "Bibliothèque des jeunes Français" at threepence a volume. The epochs chosen are the Crusades, François I., Henri IV., and the Taking of the Bastille.

THE new volume of the "Bibliothèque inter-

nationale de l'Art" is *La Gravure en Italie avant Marc-Antoine*, by the Vicomte Henri Delaborde, Keeper of the Prints in the Bibliothèque nationale. The book has five plates and more than a hundred wood-cuts.

THE committee deputed to consider the question of Mont St-Michel have determined not to isolate it again, as proposed, by the demolition of part of the recently constructed dyke, but to alter the course of the dyke so as to reach the island at a point on the rocks now on the left of the dyke instead of between the tour de Roi and the tour de l'Escale as at present.

PARIS is enjoying a case, similar in some respects to our own Belt trial which is known as the "incident Corot-Trouillebert." It appears that M. Alexandre Dumas *filz* had bought from a dealer, for the sum of 12,000 frs. (£480), a landscape signed with the name of Corot. While in the gallery of M. Dumas, this picture was claimed by a certain M. Trouillebert as his work, on which the name of Corot had been substituted for his own. M. Dumas thereupon sent it back to the dealer, who returned the 12,000 frs. and passed it on to another dealer, on whose behalf he had sold it. The second dealer continues to expose it for sale as a Corot. So far, nothing much out of the common; but here arises the curious incident. M. Trouillebert commences legal proceedings against the dealer (M. Tedesco) to restrain him from representing his own work as being by Corot. In his defence M. Tedesco calls a number of the most eminent living painters of France—MM. Meissonier, Breton, Dupré, Stevens—who all agree that the landscape can be nothing but a genuine Corot after all.

EPIGRAMS.

XLVI.

Keats.

He dwelt with the bright gods of elder time,
On earth and in their cloudy haunts above.
He loved them; and, in recompense sublime,
The gods, alas! gave him their fatal love.

XLVII.

De Quincey and Ann of Oxford Street.

Blown by concentric fate-gusts heart to heart,
Radiating blasts of doom whirled them apart.
Him helpless to weird lands the weird winds bore,
And flung her bleeding 'gainst what rock-fang'd shore?

XLVIII.

Shelley.

'Twas some enamoured Nereid craved a storm
Of Eolus, her minstrel to immerse
In blue cold waves and white caresses warm:
So the sea whelmed him, whelming not his verse.

XLIX.

The Year's Minstrelsy.

Spring, the low prelude of a lordlier song:
Summer, a music without hint of death:
Autumn, a cadence lingeringly long:
Winter, a pause;—the Minstrel-Year takes breath.

L.

Rochevoucauld Consistent.

Sage Duke, thy creed who runs may read—
Men feign in every word and deed.
Therewith thy practice well agreed,
For sure am I thou feign'st thy creed.

LI.

The Course of Music.—To Certain Contemporary Musicians.

Through Formalism her feet progress—
Reach Form,—yet still would onward press.
There bid her tarry! 'Tis, I guess,
But few steps more to Formlessness.

LII.

A Marginal Note on "The Tempest."

The Truth is shackles and an iron door.
In dreams alone we drink of liberty.
For fetters whilst unfelt are bonds no more,
And free they are who think that they are free.

LIII.

Thinkers, Past and Present.

God, by the earlier sceptic, was exiled;
The later is more lenient grown and mild:
He sanctions God, provided you agree
To any other name for deity.

LIV.

The Play of "King Lear."

Here Love the slain with Love the slayer lies;
Deep drown'd are both in the same sunless pool.
Up from its depths that mirror thundering skies
Bubbles the wan mirth of the mirthless Fool.

LV.

Interior of a Gothic Cathedral.

A dream of nature's realised by man.
Methinks it shall not end, it ne'er began!
It bloomed a sudden rapturous rose full-blown,
Whose perfume gladdened God upon His throne.

W. W.

MAGAZINES AND REVIEWS.

In the current number of *Mind*, Mr. H. Sidgwick continues his "Criticism of the Critical Philosophy." It is peculiarly interesting to watch so skilful and penetrating a critic testing the coherence of a system of thought so carefully elaborated as that of Kant. He appears to find the method of the "Kritik" beset with difficulties, starting with assumptions which it has no business to make, and leading to palpable inconsistencies. The attempt to discover an intelligible and consistent meaning for the term "object," as employed by Kant, is a good example of Mr. Sidgwick's method. The whole investigation bears the marks of careful reading and comparison of passages, and illustrates the writer's well-known subtlety. Mr. Karl Pearson reminds recent writers on Spinoza, including Mr. F. Pollock and Dr. Martineau, of the existence of a neglected work of Maimonides, the *Yad Hachazakah* ("Mighty Hand"), a perusal of which shows the influence of Rabbinical thought on Spinoza to have been much greater than has been commonly allowed. The most curious, perhaps, among many striking coincidences here brought to light is the doctrine of the universal concomitance of thought and extension. Mr. F. W. Maitland writes with shrewd critical insight, and with a pleasant mixture of respect and gentle banter, on Mr. Spencer's "Theory of Society." The article is a delightful example of a half-serious, half-sportive treatment of a subject fascinating the imagination by its grandeur, but beset with difficulties to the unimpassioned critic. The cleverness of the essay is perhaps best of all evinced in the final uncertainty of the reader's mind as to the real attitude of the writer towards the subject of which he discourses. A somewhat startling variety is given to the contents of the present number of *Mind* by the presence of an article headed "The Word," from the pen of Father Harper. Even the introductory note of the Editor hardly prepares the regular reader of *Mind* for the quaint juxtaposition of what is commonly regarded as sober philosophical analysis into the nature of conception and the functions of language in thought with familiar discourses about such sublime mysteries as the relations of the Three Persons in the Trinity and the intercommunion of angels. The philosophical part, if taken alone—though it puts some aspects of a well-worn subject in a somewhat new light—can hardly be called a fresh contribution. The writer has evidently thought out the thing for

himself; but, as often happens in such a case, through want of familiarity with the best treatment of his subject by his predecessors, he gives us, on the one hand, much that verges on commonplace, and shows, on the other hand, a defective grasp of the problem in its entirety.

THE *Theologisch Tijdschrift* for July confirms us in the view we have constantly taken of this ably conducted organ of advanced liberal theology. As a supplement to other critical periodicals it is indeed indispensable; and it is no small credit to the editors that they make no attempt to cover the whole circle of theological studies, but confine themselves to those which relate to the "burning questions" of the present day. Dr. Bruining, in an essay of forty pages, discusses E. von Hartmann's new philosophy of religion (*Die Religion des Geistes*), arriving at the conclusion that it is an unsuccessful attempt to combine Hegelianism with post-Hegelian ideas, and only resulting in the adulteration of Hegel's theory with alien elements. Dr. Prins takes occasion, from recent researches of Pfeiderer and Holtzmann (issuing apparently in opposite results), to examine anew the accounts in Acts xv. and Gal. ii., under the guidance of both the German writers. On the whole, Dr. Prins ranges himself on the side of Pfeiderer, who recognises the substantially historical character of the narrative in Acts, and accounts psychologically for the subjective colouring of the apostle's statement in his epistle. Dr. Blom, dissatisfied with his own and with all other previous explanations of 1 Pet. iv. 1, offers a new one, based on a comparison of Rom. vi. 1-14, which, he thinks, was known to the writer of 1 Peter. Dr. Oort reviews the Dutch translation of Prof. Robertson Smith's *The Old Testament in the Jewish Church*; he accuses the author of theological inconsistency, and makes one excellent point when he asks how Prof. Smith can draw a sharp line between inspired canonical and uninspired uncanonical books. Dr. Manassen reviews works in defence of the Christian conception of marriage à propos of G. Sand, Freytag, Mill, Hartmann, &c. Dr. Oort notices various books and pamphlets on Jewish subjects, including M. Renan's "conference" on the mixture of the blood in the Jewish race. Dr. Rauwenhoff gives a sympathetic notice of the opening lecture of the Prælector of German Theology at Paris.

THE OXFORD HISTORICAL SOCIETY.

WE are glad to hear that the project of an Oxford Historical Society, so warmly advocated by the late J. E. Green, has now reached such a forward stage that its ultimate realisation may be regarded as almost certain. An acting committee has been formed at Oxford to arrange details and issue a full prospectus at the end of the long vacation. Meanwhile, promises of support have been received from many quarters; and there can be little doubt that an influential council will soon be constituted. It is proposed to ask the Duke of Albany to accept the position of president. Among those who have already signified their adhesion are the Bishop of Oxford, the Dean of Christ Church, Bodley's Librarian, the Keeper of the Archives, the two Professors of Modern History, Mr. James Parker, and Prof. J. E. Thorold Rogers. The names of non-residents include Mr. E. A. Freeman, Prof. S. R. Gardiner, Prof. W. W. Skeat, the Rev. M. Creighton, Dean Kitchin, and Mr. Andrew Lang.

The principles upon which the society is founded are contained in a couple of pages of rough notes, written by Mr. Green in May 1881. The history of the town is to be included, as well as the history of the university. Every period is to have its due share of attention, from the eighth to the eighteenth century. As

regards the matter to be published, Mr. Green suggested four classes—(1) what exists only in MS.; (2) books which have become rare or even difficult of access to ordinary scholars; (3) modern work of a valuable sort which has been practically lost from its form or periodical nature; (4) "collectanea" of passages from memoirs, &c., illustrating Oxford life at various periods. As regards the character of the publications, Mr. Green advocated the enlistment of some well-known writers to prefix introductions; and he insisted, above all, upon the importance of keeping the series broad and comprehensive, by choosing for illustration times in which Oxford came in contact with general history, and thus avoiding the character of a purely collegiate or academical society.

Among the materials which would require a moderate amount of editorial work, and might therefore be commenced in the earlier publications of the society, are the following:—The University Registers of matriculations and degrees, which begin before 1450, and are continuous from about 1570; Antony Wood's Notes for a history of the city of Oxford—the edition or adaptation of them by Sir John Peshall in 1773 is careless and incomplete; the Chartularies of Osney Abbey and St. Frideswide's, now among the archives of the Chapter of Christ Church; entries affecting Oxfordshire and Buckinghamshire in the ecclesiastical registers of the diocese of Lincoln up to the time of the Reformation; Thomas Hearne's Diaries, extending from 1705 to 1735, contained in about 130 duodecimo volumes—extracts have been printed in 1857 and 1869; Hare's collections for a "Registrum privilegiorum Universitatis Oxoniensis;" a collection of inedited papers relating to the siege of Oxford in the Civil War, now in the Bodleian Library.

The following reprints, among others, might be taken in hand:—The detailed description of the city of Oxford in Elizabeth's time printed in an Appendix to Hearne's *Textus Roffensis*, illustrated with reproductions of Nele and Bereblock's MS. *Topographica delineatio Collegiorum* (1566); Fiebertus's *Oxoniensis in Anglia academiae descriptio* (Rome, 1602), a rare work, the first separate account of Oxford; Nichol's *Progresses of Elizabeth and James I.*, so far as they concern Oxford, with the unpublished account of the Queen's visit to Oxford among the Harleian MSS.; the list of Oxford writers before 1500 given by Pitseus, collated with Bale and Tanner and supplemented.

The above list might be extended almost indefinitely by reference to subjects which require considerable editorial work, such as Rawlinson's continuations of Wood's *Athenae Oxonienses*; Bryan Twyne's and Wood's MS. collections relating to the University, City, and County; the Oxford Press in the fifteenth and sixteenth centuries; the place-names of the neighbourhood as illustrative of the English settlements in the South-Midland Counties; the municipal history of the City, and "Dr. Richard Newton and University Reform in the Eighteenth Century."

Provided that at least 250 subscriptions of one guinea each are received by the close of the present year, it is intended to date the formal commencement of the society from January 1, 1884.

THE SPANISH ACADEMY OF HISTORY.

THE Real Academia de la Historia of Madrid has just closed its labours for the session of 1882-83. The next session will begin on September 28.

The Academy has this year been chiefly busied in the fulfilment of the obligations contracted by it to the Congress of Americanists, to whom it offered the hospitality of its halls. The first of these—the ordering the

immense mass of invaluable documents and MSS. preserved in the "Archivos de las Indias" at Seville—is in good progress. By a royal decree these archives are now placed under the care of the Corporation of Archivists and Librarians, supported by the State. Officers, attendants, and the budget have been provided on a suitable scale. Foreigners will now be able to consult these documents at Seville—the richest and most authentic in Europe—without feeling compelled, as formerly, to give vent to well-merited complaints.

Moreover, the Academy had brought to Madrid the documents connected with the great law-suit between the families of Christopher Columbus and Alphonso Pinzon, after the death of the former. A thorough examination by a Commission has discovered the names of all the companions of Columbus except two. The evidence shows that Pinzon has been much calumniated. His constant cry was "Forward, Forward!" If Columbus was the head, Pinzon was the right arm, of the expedition. These results will be presented by Señor Fernandez Duro to the forthcoming Congress of Americanists at Copenhagen. His work will also appear in vol. x. of the *Memoirs* of the Academy, already in the press. The Academy has also delegated to the Congress Señor Fabié, so well known for his labours on the life and works of Las Casas; and Señor Rada, who, with M. de Rosny, has done so much for the interpretation of the symbolic writing of the Mayas (Yucatan), utterly overthrowing the system of Brasseur de Bourbourg.

The Academy dedicates a section of its monthly *Boletín* to the publication of inedited MSS. on American history; an important place is also reserved for Keltiberian, Semitic, and Latin inscriptions discovered in the Peninsula. The *Boletín*, which had fallen into arrear, has by great exertions been brought up to date. Six numbers have appeared since April; that for July was to be published on the 15th. On the resumption of the session the publication will be regular. F. FITA.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALBERT, M. Le Culte de Castor et Pollux en Italie. Paris: Thorin. 5 fr. 50 c.
BRIEFWECHSEL zwischen August Boeckh u. Karl Otfried Mueller. Leipzig: Teubner. 9 M.
COLAGROSSO, F. Studi sul Tasso e sul Leopardi. Naples: Detken & Rocholl. 4 fr.
DELSIL, L. Notice sur les Manuscrits disparus de la Bibliothèque de Tours pendant la première moitié du 19^e Siècle. Paris: Imp. Nat.
GOEBEL, Th. Friedrich Koenig u. die Erfindung der Schnellpresse. Stuttgart: Kröner. 12 M.
IMHOFF-BLUMER, F. Monnaies grecques. Leipzig: Koehler. 45 M.
PORTE, W. Judas Ischarioth in der bildenden Kunst. Berlin: Calvary. 2 M.
SALLARD, E. Mémoires politiques et littéraires, 1846-82. Paris: Charavay. 3 fr. 50 c.
SAUREZ CAPALLEJA, V. Estudios sobre Longfellow, vida y obras. Madrid: Hernandez. 10 r.
TAGGIASCO, C. Le Medaglie e Monete del S. Ordine Gerosolimitano. Camerino: Borgarelli. 5 L.

THEOLOGY.

- DELITZSCH, F. The Hebrew New Testament of the British and Foreign Bible Society. Leipzig: Dörfling & Franke. 1 M. 20 Pf.
MARTIN, J.-P. Introduction à la critique textuelle du Nouveau Testament. Partie théorique. Paris: Maisonneuve. 40 fr.
PENTATEUCHUS Samaritanus. Ad fidem librorum manuscriptorum apud Nabulianos repertorum ed. et varias lectiones adscripsit H. Petermann. Fasc. III. Leviticus, cur. C. Vollers. Berlin: Moeser. 12 M.

HISTORY.

- CESCA, G. La Sollevazione di Capodistria nel 1348. Padua: Drucker & Tedeschi. 2 L. 50 c.
RIEGLER, S. Geschichte d. fürstl. Hauses Fürstenberg u. seiner Ahnen bis zum J. 1509. Tübingen: Laupp. 10 M.
THIOFRIDI Epternacensis vita Willibrordi metrica. Ex cod. Gothano ed. K. Rossberg. Leipzig: Teubner. 1 M. 80 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- AUDEBERT, J. Beiträge zur Kenntniss Madagaskars. I. Madagaskar u. das Hovareich. Berlin: Dümmler. 1 M. 20 Pf.
BASTIAN, A. Zur Kenntniss Hawaï's. Nachträge u. Ergänzungen zu den Inselgruppen in Ozeanien. Berlin: Dümmler. 4 M.
BEECK, Th. 5 Abhandlungen zur Geschichte der griechischen Philosophie u. Astronomie. Hrsg. v. G. Hinrichs. Leipzig: Fues. 4 M.
BERLESE, A. Acari, Miriapodi e Scorpioni italiani. Fasc. 1-3. Padua: Salmin. 12 L.
CARUS, P. Ursache, Grund u. Zweck. Eine philosoph. Untersuchung zur Klärung der Begriffe. Dresden: v. Grumbkow. 1 M. 80 Pf.
HAHN, F. G. Insel-Studien. Leipzig: Veit. 7 M. 20 Pf.
HEER, O. Flora fossilis groenlandica. 2 Thl. Zürich: Wurster. 45 M.
HORAE societatis entomologicae Rossicae varietas sermorum in Rossia usitatis editae. Tom. 17. Nr. 3 et 4. St. Petersburg. 12 fr.
KIMMEL, O. Die Kegelschnitte in elementar-geometrischer Behandlung. Tübingen: Laupp. 2 M. 60 Pf.
LEPSIUS, G. R. Das Mainzer Becken, geologisch beschrieben. Darmstadt: Bergsträsser. 12 M.
NEUMANN, F. Einleitung in die theoretische Physik. Hrsg. v. C. Pape. Leipzig: Teubner. 8 M.
VEJDovsky, F. Revisio faunae bohemicae. Pars I. Die Süsswasserschwämme Böhmens. Prag: Rziwnatiz. 7 M.

PHILOLOGY.

- BRZOSKA, J. De canone decem oratorum Atticorum quaestiones. Breslau: Koebner. 2 M.
EUCLIDIS elementa. Ed. J. L. Heiberg. Vol. I. Leipzig: Teubner. 3 M. 60 Pf.
HARTMAN, J. J. Studia Antiphontea. Berlin: Calvary. 1 M. 60 Pf.
HARLEZ, C. de. De l'Exégèse et de la Correction des Textes avestiques. Leipzig: Gerhard. 6 M.
HENRY, V. Etude sur l'Analogie en général et sur les Formations analogiques de la Langue grecque. Paris: Maisonneuve. 8 fr.
HERODIANI ab excessu divi Marci libri VIII. Ed. L. Mendelssohn. Leipzig: Teubner. 6 M. 80 Pf.
INTELLIGENZA, die. Ein altitalien. Gedicht, nach Vergleich. m. den beiden Handschriften hrsg. v. P. Gellich. Breslau: Koebner. 6 M.
LIEBL, H. Beiträge zu den Persius-Scholien. Straubing: Aitenkofer. 1 M. 60 Pf.
ROETTIGER, W. Der Tristan d. Thomas, e. Beitrag zur Kritik u. Sprache desselben. Göttingen: Peppmüller. 1 M. 20 Pf.
RUMPEL, J. Lexicon Pindaricum. Leipzig: Teubner. 12 M.
SCHRAEDER, O. Sprachvergleichung u. Urgeschichte. Linguistisch-histor. Beiträge zur Erforschg. d. indogerman. Altertums. Jena: Costenoble. 11 M.
VERHANDLUNGEN der 36. Versammlung deutscher Philologen u. Schulmänner in Karlsruhe vom 27. bis 30. Septbr. 1882. Leipzig: Teubner. 12 M.

CORRESPONDENCE.

THE ETYMOLOGY OF "ROLLOCK" OR "RULLOCK."

2 Salisbury Villas, Cambridge: July 16, 1883.

In attempting to trace back the history of this word I have not been very successful. It seems to be very seldom mentioned in dictionaries. Worcester gives the spelling *rollock*. Ash (1775) gives the spelling *rowlack*, and informs us that it is derived from *row* and *lack*, without attempting to explain what he means by *lack*. But if we begin at the beginning we obtain some light. The Anglo-Saxon word was *arloc*, pl. *arlocu*. In Wright's *Vocab. i.* 63, we find "*cumbalaria*, ar-locu." The sense is, literally, oar-lock, though *lock* is rather to be taken in the sense of "hole" than in the ordinary sense of *lock*, which is represented in Anglo-Saxon by *loca*. The etymology is, however, just the same—viz., from *loc-en*, p.p. of the strong verb *lucan*, to lock, to fasten. Hence the Anglo-Saxon *arloc* is an oar-lock, oar-hole, or oar-fastening. The original *rollocks* were, I suppose, often mere holes in a boat's side; they are still, so to speak, half-holes or nothings. Hence we get German *rudergat*, *rudergat*, an oar-hole; Low-German *rudergat*, *roergat*, a rudder-hole.

Now the Anglo-Saxon *arloc* became *orlok* in Middle English, a form which occurs at least three times in the *Liber Albus*, pp. 235, 237, 239; but, the word *lok* not being clearly understood (for we never used it with the common sense of hole, as the Germans do), the *rollock* was also called an *oar-hole*. For example, in a *Nomine* printed in Wright's *Vocabulary*, i.

239, we find "*Hoc columber, are-hole*," whereupon the editor has the singular and amusing note that this means "an air-hole, a small unglazed window." However, the Middle-English *are* is merely a Northern spelling of *oar*, as may be seen by consulting Barbour's *Bruce*; while the Low-Latin *columber* is an inferior spelling of *columbare*. There is a much later example in Hexham's Dutch Dictionary, where he translates the Old-Dutch *riemgaten* or *roeygaten* by "the oar-holes to put out the oars."

When we consider how common in English is the shifting of the letter *r*, I think it becomes extremely probable that the Middle-English *orlok* is precisely the same word as the later *rollock*; just as English *horse* is the German *Ross*. Further, I think that the form *rullock* is due to a changed pronunciation resembling that seen in Modern-English *durst* from Anglo-Saxon *dorste*, Modern-English *burst* from Anglo-Saxon p.p. *borsten*, &c.; such change being extremely conspicuous in Modern-English *word*, *oven*, and *shovel*. Lastly, I believe *rollock* to be a pedantic spelling, due to an attempt to insinuate an etymology. The man who invented the spelling *rollock* probably never considered what was the sense of the latter syllable. It is one curious mark of popular etymology that it rests completely satisfied with explaining only half of a word. Hence, in *cray-fish*, *cause-way*, the inventors of such spellings felt quite sure about the *fish* and the *way*; as to the *cray-* and the *cause-*, they were not worth considering.

WALTER W. SKEAT.

THE DATE OF POLYCARP'S MARTYRDOM.

Trinity College, Dublin.

Since the publication in 1867 of Waddington's memoir treating of the date of Polycarp's martyrdom, there has been a constant succession of articles on the subject in foreign theological periodicals. I therefore venture to think that there may be some among the readers of the ACADEMY who will take interest in a few more words on the subject. Waddington's main reason for placing the date about a dozen years earlier than that previously received is that the martyrdom took place in the proconsulship of Quadratus, that Quadratus had been consul A.D. 142, and that, according to what has now been ascertained to have been the routine of appointment at the time, the interval between consulship and proconsulship would be from twelve to sixteen years, and could not possibly be so long as twenty-five. We must, therefore, put back the date from 167 to the period 154-58. So far Waddington has obtained general, though not universal, assent. He proceeds to determine the exact year by means of the notices of proconsuls in the orations of the contemporary rhetorician, Aelius Aristides. The argument then runs as follows:—(1) Julianus was proconsul May 145-46. (2) This was the second year of the illness of Aristides. (3) In the tenth year of the illness the proconsul was Severus, whose year, therefore, was 153-54. (4) The year after Severus, a friend of Aristides was proconsul. This friend must have been Quadratus, whose year, therefore, was 154-55. In this argument the steps (1) and (3) may be regarded as decisively proved; but (2) and (4) are each open to dispute. The conclusion of the argument, then, must be regarded only as made probable, not as demonstratively established. There is another argument, however, which seems to put the matter beyond doubt. Polycarp suffered on Saturday, February 23, but, of the years among which we have to choose, 155 is the only one in which February 23 was a Saturday. It will thus be seen that in order to fix the year of the martyrdom it is important to make sure that we have got the right day of the month. Now about this there is a difficulty; for we are not only

told that the day of the martyrdom was a Sabbath, but that it was a great Sabbath. And no one has been able to explain how February 23 should be a great Sabbath. The most plausible guess is that it was so because it coincided with the feast of Purim; but, not to mention other difficulties, that feast was held at the full moon, and February 23, 155, was not a season of full moon.

Let us, then, examine more closely the statement in the note to the martyrdom that Polycarp suffered on the 2nd Xanthicus. It is known that the Macedonian months were originally lunar, but that in later times they were made to correspond to fixed dates in the solar year. When this change had been made, Xanthicus was the sixth month counting from the autumnal equinox, and 2 Xanthicus corresponded to February 23. There is reason to believe that this change had fully established itself a hundred years after the death of Polycarp. But Polycarp's own time was one of transition. We learn from his contemporary, Galen, that in his time Grecian cities used the lunar months, but that the use of the solar months was general through Asia. Hence it has been commonly inferred that in ours, which is an Asiatic document, 2 Xanthicus must mean February 23. I will not enquire whether Smyrna might not have followed the usage of Grecian cities; for there is another important question which has been left out of consideration. When lunar and solar months were simultaneously current, is it likely that they were called by the same names? A moment's reflection will convince us that the ambiguity would lead to intolerable confusion; if, for instance, persons invited to attend at a commemoration in Smyrna on 2 Xanthicus were at a loss to know whether that meant a month commencing at the end of February, or else at the end of March or beginning of April. Actually I believe that the months beginning from the autumnal equinox were designated by their numbers, and that it was not until the use of the lunar months was quite discontinued that their names were transferred to the solar months. At least this appears to me to have been the usage of Aristides. When he speaks of solar months, he says, "the fourteenth day of the second month as we count it here." When he designates months by names, invariably, as far as I can make out, he means lunar months. And, further, it seems to me that in the note to the martyrdom—*μηνὸς ἑαυθικοῦ δευτέρου ἰστανμένου*—the *ἰστανμένου* is to be taken as an indication that a lunar reckoning is followed. But the best reason for thinking that in the date of the martyrdom we are to understand the lunar month Xanthicus is that on this supposition all chronological difficulties disappear.

In the first place, Xanthicus corresponded to the Jewish Nisan; and, since the Jewish day commenced with the evening, the morning of 2 Xanthicus would belong to the first day of the Jewish ecclesiastical year, from which the reckoning of all the feasts began. Most naturally, therefore, would it be a great Sabbath, and there is no rival claimant for the honour; for Jost, as quoted by Steitz (*Jahrb. f. deutsch. Theol.*, 1861), is high authority for holding that it was only in very modern times indeed that the Saturday of the Passover season came to be honoured with that title.

But, in the second place, the date 23rd March, to which, as I shall presently show, we are thus led, has much intrinsic probability. The martyrdom took place at the end of the games celebrated on the occasion of the meeting of the *κονίον* of Asia. We have no independent evidence as to the time when these annual meetings were held; but the time of the vernal equinox is an exceedingly likely one. If we suppose the games to have begun, like the Roman Liberalia, on March 16, we should

have time for the events that occurred before the appearance of Polycarp, which took place just after the wild-beast shows were over.

These games must annually have been the great time of danger for the Christians; for then multitudes of heathen would be gathered together, with their religious passions in a state of strong excitement, and in a mood also to crave victims for the wild-beast shows. It seems to me likely that it was at one of these annual meetings that the martyrdom of Sagaris took place, which Eusebius tells us occurred at Laodicea on the 14th Nisan. Now the 14th Nisan of one year might easily fall on the same day of the solar year as the 1st Nisan of another year; and in point of fact, in 167, which I had thought a likely year for the martyrdom of Sagaris, the 23rd March is the fourteenth day of the lunar month. This seems to add something to the probability that we have rightly assigned the season of the celebration of the games.

As I understand the story told of Sagaris, it was the commemoration of his martyrdom the following year which gave rise to the Paschal disputes in Asia Minor. Christians coming together from various cities on his anniversary, Nisan 14, found that some were on that day keeping their Easter while others were still fasting. If I am right in this, my view is confirmed that the Asiatic cities used a lunar reckoning, for it is according to such a reckoning that the anniversary appears to have been kept. If it be asked how it could have been safe for Christians to come together to these anniversary commemorations, it must be borne in mind that the place of meeting of the Asiatic *κονίον* changed annually from city to city, so that the city which one year had been the point of danger might next year be the safest place in which Christians could assemble. One word more about Sagaris—namely, that we get a confirmation of Waddington's date for Polycarp's martyrdom from the order in which Polykrates enumerates the Asiatic martyrs "Polycarp of Smyrna; Thrasesas who sleeps in Smyrna; Sagaris who sleeps in Laodicea." It is natural to think that the order is chronological. Now, the very latest year we can assign to the proconsulship of Servilius Paulus, under whom Sagaris suffered, is 167, because he became city prefect in that year. The martyrdom of Polycarp, therefore, must have been earlier; and twelve years is no unlikely interval if we suppose that, as Polycarp suffered one year when the games were celebrated at Smyrna, so Thrasesas was martyred when the turn of Smyrna came round again, and Sagaris after that, when it was the turn of Laodicea.

By abandoning the date Saturday, February 23, we have lost one clue to recovering the year of Polycarp's martyrdom, but we get another in its stead. The year must have been one in which the lunar month Xanthicus began on a Friday. As an error of a few hours might falsify our results, I did not like to trust to my own calculation of new moons, and I owe the following list to the kindness of my friend Prof. Adams:—154, Sat. March 31, 6 p.m. Smyrna time; 155, Wed. March 20, 10.30 p.m.; 156, Tues. April 7, 7.50 p.m.; 157, Sun. March 28, 10.25 a.m.; 158, Sat. April 16, 10.50 a.m.; 159, Thurs. April 6, 3.25 a.m.; 160, Mon. March 25, 3.30 p.m.; 161, Sun. April 13, 11 a.m.; 162, Thurs. April 2, 1 p.m.; 163, Mon. March 22, 1.45 p.m.; 164, Sun. April 9, 8.15 a.m.; 165, Thurs. March 29, 6.40 p.m.; 166, Tues. March 19, 10 a.m.; 167, Mon. April 7, 11 a.m.

In order to use this table, we must remember that the first day of the lunar month would be the first day the moon was visible, which may be taken as about forty hours after conjunction. Thus, in 154, the conjunction taking place in the evening of Saturday, the

first day of Xanthicus would be Monday. It could not possibly be Friday, therefore that year is excluded. In 155 the conjunction takes place late on Wednesday evening, and the first day of Xanthicus would be Friday. Waddington's year, therefore, completely fulfils our conditions, and the only change my investigation makes in his result is to alter the month from Saturday, February 23, to Saturday, March 23. On examining the list, I can only find one other possible year—viz., 159, Saturday, April 8.

It remains to say a few words as to the Roman date now found in the note to the martyrdom, 7th before the kalends of March. The readings May or April instead of March are plainly conjectural alterations made in order that it might be possible for the "great Sabbath" to fall in the Easter season. I share the belief of those who think that the Pionius whose name appears as a transcriber of the martyrdom was that eminent member of the church of Smyrna who suffered about a hundred years after Polycarp, and who, in view of the then impending persecution, strove to brace the minds of his brethren by reviving the memory of their former martyred bishop. I accept his statement as true that he really did find a very old MS. of the martyrdom. Finding in it the statement that Polycarp suffered on the 2nd Xanthicus, he translated this, according to the usage of his own time, February 23, and fixed the date of subsequent commemorations of Polycarp accordingly. If I am right in thinking that in this matter Pionius made a mistake, we have all the stronger assurance of the antiquity of the date 2nd Xanthicus, and of the authenticity of the martyrdom which contained it; since its use of a different calendar proves it to be clearly much older than the time of Pionius.

If the annual commemoration of Polycarp only began in the time of Pionius, we are led to believe that in the very earliest times there was but one anniversary celebration of a martyr's birthday. That there was one cannot be doubted; and to all appearance the letter of the church of Smyrna relating the death of Polycarp was a circular letter inviting members of other churches to join them in the commemoration of Polycarp which it was intended to make the year after his martyrdom.

G. SALMON.

THE DERIVATION OF "SWEET WILLIAM."

Brackley: July 14, 1883.

The article referred to by your correspondent is from the pen of the lamented Richard J. King, of Crediton, and has been reprinted among his *Sketches and Studies*, an interesting volume published by Mr. Murray in 1874. In this reprint the writer cancels some of the conjectures he made in the article as originally contributed to the *Quarterly*, but the passage quoted in your last issue remains unaltered. In his *Fragments of Two Essays on English Philology* the Rev. J. C. Hare says: "Sweet William was dedicated to St. William, whose festival was on the 25th of June, so that the adjective *sweet* is probably a substitution for *saint*." But we have too many plants so named for their fragrance to admit of this unsatisfactory solution of the question. It is curious that in *Ger. Emac.*, p. 597, the various kinds of dianthus should be described under the heading "Of Sweet Saint Johns and Sweet Williams," not "Sweet Saint Williams." Phillips says: "Gerard calls them Sweet-Williams, but on what account they were so named we are left to surmise, unless we could persuade ourselves that they were so called after the greatest man of the age, William Shakespeare" (*Flora Historica*, ii. 50). This suggestion is curious in the present connexion, when the question of

etymology arises through the publication of *The Shakespeare Flora*. The whole subject is discussed at length in my *Flowers and Flower Lore*, p. 157. HILDERIC FRIEND.

A YORKSHIRE PROVERB.

Bottesford Manor, Brigg: July 14, 1883.

We have in Lincolnshire the saying "As thrang as Throp's wife," but I do not call to mind ever hearing the continuation about her hanging herself with the dish-cloth—dish-clout it would be in our dialect. The proverb occurs in Laurence Cheny's *Ruth and Gabriel*, i. 73. It is used with us to describe a woman who is for ever busying herself about domestic matters, but whose house and surroundings are nevertheless always in a mess. We have a brother proverb to denote the extreme of idleness—"As lazy as Ludlam's dog that leaned his sen agein a door to bark." I do not think that Ludlam has ever been identified.

EDWARD PEACOCK.

Priestgate House, Barton-on-Humber:
July 14, 1883.

The proverb belongs originally to Teesdale, its form being:—"As thrang as Thrap's wife as hanged herself i' t' dishclout." Like others of the kind, it probably dates from the period between 1350 and 1650. RT. BROWN, JR.

APPOINTMENTS FOR NEXT WEEK.

FRIDAY, July 27, 8 p.m. Quekett: Annual General Meeting.

SCIENCE.

Ilchester Lectures on Comparative Lexicography. Delivered at the Taylor Institution, Oxford. By Carl Abel. (Trübner.)

THESE lectures by Dr. Abel contain many ingenious remarks, and are full of pleasant reading. Moreover, the English in which they are written is so fluent and idiomatic that it is difficult to believe them to be the composition of a foreigner. One can only regret that the Slavonic element they contain is so scanty. With Dr. Abel's views on the *inversion* of language, and the proofs of it to be drawn from ancient Egyptian, I have here nothing to do. The demands of the Ilchester lectureship are strictly Slavonic, and to these we must look. When the author tells us that the Russian idea of liberty is mere licence, as the derivation of the word which they use shows, we are reminded of the admirable words of the late Dean Mansel, a very clear thinker, when he said:

"The etymology will, in nine cases out of ten, declare not the present meaning of the word, but either one that has become obsolete, or some secondary notion which may account for the imposition of the name, but which at no time formed, strictly speaking, any part of its signification."

Neither can I endorse the words of the learned author on what he calls the "Finno-Russian" language, when Geitler, one of the most eminent of modern Slavists, in his *Starobulharska Fonologie*, has given us good grounds for believing that Great Russian more closely resembles Palaeoslavonic than any other language of the group; and in this Johannes Schmidt agrees with him. As regards the Finnish words to be found in its vocabulary, anyone may judge for himself. They hardly

exist, except in the provincial dialects spoken round St. Petersburg. In the valuable Historical Grammar of Bouslaev a Finnish element is entirely ignored. That the Russians have incorporated many Finnish tribes in the East and North goes without saying, as the French expression is, and would not be denied by any serious ethnologist now, whatever may have been the case in the last century. By-the-way, we should like to have Dr. Abel's authority for the anecdote about Trediakovski. It is not given in the ordinary Lives of that industrious scribbler. Is Dr. Abel thinking of the story of his having been beaten by Volinski, which was under totally different circumstances? Our author does not seem very definite in his views on Little Russian, many of the words which he cites being Polishisms; take the word *chmura*, "cloud," for instance, which is also Polish, and from that language, no doubt, the Little Russians got this signification.

The difference, also, between the language of Galicia and the Ukraine seems somewhat overstated. The works of Shevchenko, born in the government of Kiev, are enthusiastically read in Austrian Poland, and the first complete edition of his poems was published at Lemberg in 1866. Nor do I exactly agree with Dr. Abel in calling "Russianian" literature, as he terms it, "to a large extent a foreign letter-paper literature." He is only thinking of the Genevan press, but in the *Rouska Chilanka* of Barvinski (Lemberg, 1871) we get forty-one authors (from South Russia and Galicia), beginning with Kotliarevski, who died in 1838. We shall, no doubt, be able to make a more scientific study of Little Russian when we get the comparative Slavonic Lexicon which Prof. Jagić is working at, with the collaboration of many of the best Slavonic scholars.

At p. 102 one cannot be quite satisfied with Dr. Abel's rendering of the Russian proverb, *Kto yemou ne velit: svoya volya*. Surely *kto* here is not interrogative, but merely used indefinitely, as is often the case in Russian, and is equivalent to *kto niboud*, "anyone;" thus the sentence will simply be "does anyone not order him"—i.e., if anyone does not. The proposition is naturally expressed curtly, as all proverbs are; and *velit* must be the third person singular of the present tense of the verb, and not the infinitive, as Dr. Abel takes it to be, which would be *velyet*.

Again, it is difficult to accept the author's derivation of *khoroash* from *kras*, of *sloboda*, a well-ascertained word, from *slabi*, "weak" (!), and of *bar*, *barin*, as the "inverse" of *rab*. Is it not a contraction from *boyarin*, the root of which is *boi*, "war"? And why should we connect *glaz*, "eye," and *glas*, "voice"? Dr. Abel also tells us that *khokhli*, the nickname given by the Great to the Little Russians, signifies "irresolute and sly." One always heard (on native authority) that the word signifies "tuft" or "crest," and that they were so called from their way of wearing their hair *à la Polonoise*. Anglo-Saxon scholars in this country will not support the author in his derivation of Wiltshire from the Slavonic tribe of the Wilzen, although Schafarik first suggested it. It is from Wil-tun-scire, the shire of the town on the river Willy; and the

name of the people was Wil-sætas, and not Wilt-sætas. The word Willy may, perhaps, be found to be connected with some root like *wellian*, "to flow."

Finally, one must protest against the word Bulgaro-Sloveno-Slavonic on p. 49. It is too comprehensive and involves two opposite theories. It is clear that if the language is Old-Bulgarian it cannot also be Old-Slovenish.

It is ungracious to point out these flaws, as I cannot help considering them, for the book is very pleasant reading, and full of most ingenious suggestions. Dr. Abel is so anxious to be original that he sometimes allows himself to be carried too far. But, under all circumstances, much may be learned from the writings of a man who has bold and vigorous opinions, and is always suggestive when he deals with the psychological side of language. W. R. MORFILL.

CRITICISM OF EARLY CHINESE LITERATURE.

Peking: May 11, 1883.

WHILE making some remarks on M. Terrien de La Couperie's letter in the ACADEMY of January 20, 1883, I think it will be well also to state a few facts in regard to the present condition of criticism by native writers on the early literature of China.

I rejoice that eyes are now directed to Babylonian tablets with a view to learn how far they reveal any primitive traces of connexion between China and Babylonia. Thirteen years ago, in the first two chapters of my *China's Place in Philology*, I pointed out many resemblances between the religion, philosophy, and science of the two countries, and said, "It appears more consonant with the facts to trace the Chinese philosophy to Babylonia than to any other source." I think so still, and believe, as then, that brick-building, metallurgy, music, cloth-weaving, writing, and astronomy came from Babylon to China. It is, therefore, to me matter of satisfaction that my critic (ACADEMY, January 20), who has, what we have not here, access to collections of cuneiform inscriptions, is busied with this subject.

M. Terrien de La Couperie seems to deny the existence of ideo-phonetic compounds in ancient Chinese. Ideographic letters he will admit, since everyone allows that the characters for sun, moon, man, field, &c., are pictures of the objects. Primitive phonetic characters must be granted too, for an immense number of characters are written phonetically. What he disbelieves to exist are compounds partly phonetic and partly ideographic. But, although it is the case that in the Chow and Han periods radicals were added to many characters which were formerly simple, it is also true that in the earlier writing (Ku wen) the principle of compounding the characters existed to a very large extent. Thus, *jen*, "benevolence," is formed of the heart radical and *ni*, "two," as phonetic. So also, on the Shang vases, the inscribed characters, including *pau*, "valuable," *tsin*, "sleep," *i*, name of a vase, are written with radicals. In the vase called Tse ming ting, we have two distinctly formed compounds—*shi*, "house," and *kan*, "out."

M. Terrien de La Couperie denies one of my laws given in *Introduction to the Study of the Chinese Characters*, p. 189, and there proved by dialectic changes. He has found two examples out of about twenty collected by Jullien in his *Méthode*—two which are exceptional; and on the ground that there are these exceptions he denies the rule. But it was quite possible for Pali-speaking Hindu missionaries dictating to Chinese scribes, who

might not have a good ear, to fall into irregularities; and, if there are about eighteen cases of conformity against two of nonconformity, my critic must allow the rule to stand (see in Jullien, pp. 105-11). The law is that the modern Chinese *h* comes in very many words from *g* or from *k*, or from *k* as aspirated; an *h* in the lower even tone must be *g* in old Chinese.

My critic says I have not studied the oldest orthography. But, in fact, I had the pleasure of detecting about 1855 the existence of rhyming finals in the phonetic characters, thus coming to the discovery that phonetics ending in *p*, for example, never mix with phonetics ending with another final letter. So with final *k*, *t*, *m*, *n*, and *ng*. Thus we learn what were the final consonants that existed when the Chinese were forming their characters. This gives to my orthography an antiquity which covers the whole ground of M. Terrien de La Couperie's speculations, and renders it unsafe for him to reject any proved laws. If the final consonants *p*, *m*, *t*, *k*, &c., kept their places from 2000 B.C. till after the Christian era, the initials probably did so too. They should not, at any rate, be displaced merely to suit the exigencies of a hypothesis.

I am glad to see that M. Terrien de La Couperie's attention has been drawn to Cochin Chinese and to Siamese, for I pointed out the laws to which he refers between Chinese and Siamese in p. 117 of *China's Place*, and the chances of our obtaining safe results are greatly multiplied when the number of workers is increased. His laws were already known. The conclusion he now draws from them is scarcely warranted. The study of the Ku wen is of great importance, and promises to yield very interesting results. I feel thankful to Prof. Douglas for having drawn attention to the syntactical inversions of the Hia calendar, and to him and to M. Terrien de La Couperie for pointing out the great significance of the Ku wen characters. The Shwo wen etymology is too one-sided, being under the influence of the Han physical philosophy. We must construct a new explanation of the characters on the basis of the Ku wen. There is no doubt on this point. The six principles of formation deduced by the Han writers are all there, but we need a book specially on the subject, made on philological principles and free from any Han one-sidedness. There is clear evidence in the Ku wen of the existence of ideographic radicals combining with phonetics to form compounds in the writing of the Shang dynasty; but, of course, it was more limited than afterwards.

I would suggest that the old title "Yellow Emperor" meant what it says, and is not likely to be a foreign proper name on that account, also that the Chinese have no such tribe-name as *Pak*. The phrase *Pak sing* really means "the hundred family names," and cannot be a phonetic equivalent for Bactria, as M. Terrien de La Couperie supposes. With regard to *Nai*, I would remark that this name is post-classical and separated by two thousand years from the man who is said to have borne it. Can we rely upon it to identify the personage to whom it belonged with an Elamite god?

The present dynasty in China has seen a succession of distinguished authors on classical criticism and philology. A large portion of their works are printed in the collection called *Hwang tsing king kiai*. They are more free from the influence of narrow system than the scholars either of the Han or of the Sung dynasties. Their criticism is more to be relied upon than that of the authors of either of those dynasties. If they have a failing it is in being too patriotic, leading them to disbelieve in the foreign origin of science and useful discoveries, and to attribute them to the influence of their own sages shining, like the sun, first in the East and after-

wards upon the West. The present Minister to England and France, Tseng how, is an excellent scholar and well acquainted with these critical works, and is especially an authority upon philology as studied by a section of the native scholars referred to during the last two or three centuries. Any European philologist or student of Chinese wishing the opinions of an extremely well-read native in the matters touched on in this letter and in the *Yi king* controversy will probably find the information Tseng how can give of considerable interest and importance. His father also wrote some papers on philological subjects.

J. EDKINS.

PRINCE L.-L. BONAPARTE.

IN reply to a question put to him in the House of Commons on Thursday, July 12, Mr. Gladstone spoke as follows. We quote from the report in the *Daily News* :—

"This question, though put by my hon. friend, and purporting to refer to a matter of fact, is very distinctly a challenge of a proceeding; and the difficulty under which I labour is that it is not possible for me within the limits of an answer to give to my hon. friend or the House all or any considerable part of the information which I have studied to acquire. My hon. friend will, therefore, be kind enough to suppose that what I say now will have reference to the heads upon which I shall be ready to enlarge upon the proper occasion. He asks what 'services Prince Lucien has rendered to the Crown and the country' to entitle him to a grant of £250 per annum. Now, according to the Act of Parliament under which these pensions are given on my responsibility, attainments in literature are considered as services to the Crown and the country. I have, however, been in the habit of imposing on myself a further limitation, because I am not sure that attainments in literature taken by themselves are quite enough to warrant me, according to the view I take of my duty, in giving these pensions. A man may have great attainments in literature, and may carry those attainments to the ground with him without doing any good to the world; but services to literature I conceive to be strictly services to the Crown and country within the meaning of the Act. But my hon. friend will say, 'What are the services to literature that Prince Lucien has rendered?' I do not hesitate to say that, in my opinion, he has rendered very great services to literature indeed, and not only so, but precisely the very services to literature for which these pensions are specially intended. The services rendered by Prince Lucien are philological services, and philological services are services of a nature indispensable to the effective prosecution of the history of human thought, or the history of human affairs. Anyone with the slightest acquaintance with the subject will bear me out in what I say to that effect. But, at the same time, they are services which the public, considered as customers for works, do not remunerate, and I can give a most singular and remarkable illustration of that fact, which may be drawn from recent occurrences. At the present moment it is probably known to the House that there is in preparation an important extension of the dictionary of the English language. It is now being prosecuted upon a scale quite unknown to previous research, and now here we are dealing with a great philological work which does concern immediate utility; and yet, notwithstanding, it has been found impossible to find any publisher who would undertake the responsibility of producing this work. The expenses connected with it, and the risks of it, have therefore been undertaken—I think much to the credit of the body—by the University of Oxford. Well, if that is the case with regard to the construction of a dictionary, the House may very well consider what it will be with regard to the case of a gentleman who does not construct a dictionary, but who goes down to the minute investigation and collection of the original rudimentary facts out of which all the knowledge for a dictionary must necessarily be collected. That may give the House some idea of

what has been the work and services of Prince Lucien Bonaparte. This gentleman, who I may say is a British subject, has mainly devoted his life to the purpose of philological enquiry; and when he had considerable fortune, which I am sorry to say is not now the case, he has spent upon these philological enquiries sums, I apprehend, very much larger than the rather trifling amount which, beginning at seventy years of age, he can hope to derive from this pension. Not only in the collection of books, but largely in the printing and the gratuitous distribution of books to all students in philology, and to every great institution connected with philology, the funds which Prince Lucien possessed were largely and liberally expended. I am in hopes I have said almost enough. Suppose I were to take one particular instance. I believe there are no less than 160 of these operations of printing which Prince Lucien has executed in other and happier days at his own expense. Among them is the printing of the Gospel of St. Matthew in twenty-nine dialects and languages, for the accuracy of which he is personally responsible, and which represents absolutely his own work. Then he has printed the Song of the Three Children in eleven dialects of the Basque language, and also the Parable of the Sower in seventy-two European languages and dialects. Many years ago, I believe about thirty, he received a doctor's degree from the University of Oxford for these labours; and I believe there is hardly a country in Europe in which honorary distinctions have not been awarded to him. Well, now, the value of this 'considerable grant,' as it can be estimated for a man of seventy, is something under £1,600; and I have only to add that, while I do not shrink from any part of the responsibility of having awarded this pension, I am extremely sorry, and I am disposed even to say that I take some shame to myself, for not having awarded it at an earlier period."

OBITUARY.

WE regret to record the death of Mr. Edward Backhouse Eastwick, C.B., which took place at Ventnor, in the Isle of Wight, on July 14. Few men have led a more active life, or done harder work in the unremunerative domain of Oriental languages. He was born in 1814, and was educated at the Charterhouse (where his school-time extended from that of Thackeray to that of Leech), and at Balliol College, Oxford. In 1836 he received a cadetship in the Bombay Infantry, at the comparatively late age of twenty-two; but he never rose above the rank of lieutenant, and retired from the service in 1845. In that year he was appointed Professor of Hindustani at Haileybury. From 1860 to 1863 he served as secretary of legation at Teheran; and in 1866 the Marquis of Salisbury (then Lord Cranborne) appointed him his private secretary at the India Office. To enumerate all his published books on Hindustani and Persian would be tedious. Perhaps the most valuable work that he did was the compilation of Murray's Handbooks for India, originally published in 1859. For the purpose of a new edition he visited India in his old age, and travelled from one end of the peninsula to the other with the enthusiasm of a young man and the laborious accuracy of a Baedeker. These three Handbooks—for Madras, Bombay, and Bengal—will be his best monument.

SCIENCE NOTES.

MESSRS. LONGMANS have in the press a new work by Mr. Grant Allen, entitled *Flowers and their Pedigrees*. It will be illustrated with fifty wood-cuts by Mr. G. Pearson.

THE same publishers also announce an English translation of Prof. Kolbe's Text-Book of Inorganic Chemistry, edited by Prof. T. S. Humpidge, of the Aberystwyth College.

A DUEL took place the other day at Pesth between two noblemen, one a son of Count

Andrassy, which arose out of a quarrel about the truth of Darwinism. The supporter of Darwinism, we regret to hear, was seriously wounded.

Science proposes that the American Association for the Advancement of Science should appoint a committee to draw up a definite list of foreign journals of mathematics, physics, and the like which do not compete with any publishing firm in the United States, and then urge upon Congress the passage of a special Act putting such journals on the free list.

THE July number of Dana and Silliman's *American Journal of Science* opens with an interesting paper, by Prof. Joseph Le Conte, on "The Genesis of Metalliferous Veins." The writer holds that all veins, however they may differ among themselves, have been formed by deposits thrown down from subterranean waters, the most favourable solvent being an alkaline solution at a high temperature. He combats at some length the hypothesis enunciated a short time ago by Prof. Sandberger, which supposes that the material of veins is introduced by "lateral secretion" from the neighbouring rocks rather than by deposition from ascending waters. Prof. Le Conte's views have been mainly determined by his studies of the solfataric action now going on at Steamboat Springs and at Sulphur Bank, in California, as noticed some time ago in the ACADEMY.

THE number of the *London Medical Record* for July 15 (Smith, Elder and Co.) is entitled "Where to take a Holiday," and consists of a series of reports by medical men on home and foreign health-resorts. There is something not quite consistent with old-fashioned etiquette in such a proceeding; but we suppose that doctors, like everybody else, must swim with the tide. The public, at least, are not losers.

PHILOLOGY NOTES.

THE late Prof. E. H. Palmer left at his death in an imperfect state the MS. of his *Concise Dictionary of the Persian Language*, containing the English-Persian part. The work has been enlarged and completed by Mr. Guy Le Strange, and will be published, probably in October, by Messrs. Trübner.

THE sixtieth Annual Report of the Royal Asiatic Society, which has just appeared, continues to maintain those excellent features to which Mr. Vaux has now accustomed us. We have, first, full notices of Oriental scholars who have lately died; and next, a Bibliography, extending to one hundred pages, of all publications concerned with Oriental studies that have appeared in the past twelve months.

THE current number of the *Journal des Savants* contains an article by M. Renan on "The Legend of Buddha," from which we quote the following:—

"On a quelquefois comparé la relation du bouddhisme et du brahmanisme à celle du christianisme et du judaïsme. L'opposition entre les deux cultes hindous a été, en réalité, beaucoup moins tranchée que celle des deux religions sorties d'Israël. Le bouddhisme pourrait plutôt être comparé au franciscanisme (qu'on me passe ce mot) tel qu'il exista dans la pensée des franciscains exaltés, avec l'idée que François avait été un second Christ, fondateur dans le monde du règne de la pauvreté. Comme le mendiant bouddhique, le moine franciscain plaît aux foules, qui opposent sa sainteté aux allures profanes d'un clergé riche, devenu impopulaire. Comme la loi bouddhique, la règle franciscaine, dans la pensée des partisans de l'Evangile éternel, était destinée à devenir la loi de tous; c'était un ascétisme particulier, un Ordre aspirant à devenir une religion universelle. Si les franciscains exaltés avaient réussi à gagner par leurs missionnaires des pays entiers, comme firent plus tard les jésuites au Paraguay, ils y eussent

certainement établi leur légende des *Conformités*, et de telles idées auraient pu se retrouver à l'état de dogmes particuliers dans des colonies lointaines, tandis qu'elles auraient disparu de leur patrie d'origine."

FINE ART.

The History of Wood-Engraving in America.
By W. J. Linton. (Bell.)

THE wood-engravers in America have entered upon a period of fierce productiveness, in which much good work has been done and much ignorant applause has been earned. A paralysis has stricken our critics, who, trained all their lives to walk in the valley of the shadow of dead endeavour, and deeply skilled in a kind of aesthetic osteology which they would call the History of Art, have not the clear sight to discern the law in obedience to which an art will move forward while it has in it yet unexhausted the vital principle of growth. The new science which attempts to measure the dynamic forces in society (suicidal or self-conserving) should extend its operations to art. The Americans till lately had nothing but praise. The *Saturday Review* was allowed to give to the world a foolish, exaggerated estimate of the work which was forward. The complaisant proprietors of the *Century Magazine*, reviewing at the close of 1881 their career of prosperity, delivered themselves of more desperate and ignorant absurdities upon the subject of their services to art than can be imagined or described. It was time that some competent man should come forward to tell us with authority what precisely was new and true in this much-talked-of revival. Certainly no one was better qualified than Mr. Linton.

I shall do an injustice to an excellent work if I may not be allowed before considering its contents to vent my spleen against the workman who fashioned, and the publisher who could permit, such a binding for a book as the tasteless undress in which it appears. There is no language of contempt in which one may hope to do justice to the complex demerits of its nasty and ill-considered frail *liaison* of mill-board and thin walnut-wood! (so thin that it may better be described, in chemical phrase, as a "precipitate," than, in common parlance, as "vener.") It is not so cheap a book but that its recreant binder might "have hung a calf's skin" on its sides.

With its obnoxious outside our grievance ends. Mr. Linton's own work is excellently done. Himself a scarcely surpassable engraver, he is perfectly familiar as well with the best traditions of art as with the modern "departure." In the main, he is conservative of those traditions; but where in the movement there has been improvement he is certainly not slow to appreciate and acknowledge. Thus, while in general severe upon what he calls the "cross-line inanity," he is careful to admit that the cross line has its proper use, and gives full-page illustrations of his own work engraved almost entirely in the cross-line manner. He refers, of course, to the crossing of *white* lines; with "cross hatching" (black over black) he has nothing to do. Mr. Linton speaks sometimes so well, it is fair he should speak for himself.

"To what are we tending? I have carefully

examined, I believe, everything that has been done by this new school, whose works both grace and, I think, disgrace the pages of our two most enterprising, most liberal, and most deservedly successful magazines. I think I have not been slow in recognising talent, nor stingy in awarding praise. But how much of the talent is misapplied: for I can but call it misapplied when it is spent on endeavours to rival steel line-engraving or etching, in following brush-marks, in pretending to imitate crayon work, charcoal, or lithography, and in striving who shall scratch the greatest number of lines on a given space, without thought of whether such multiplicity of line adds anything to the expression of the picture or the beauty of the engraving."

"Says the engraver, or his work for him: 'Never mind the cloud or anything else of the picture! See how admirably I have imitated the crossing of the brush-strokes! Notice the shadows of the blobs of colour left where the palette-knife laid it on! You can tell at a glance which is brush-done and which is knife or trowel work.' Is that the purpose of engraving? Labour, even skilled labour, can be ill-bestowed. And if, after all this trouble about brush-marks, you have lost what drawing there was in the picture, missed the very spirit and grandeur of the landscape, while busied with those little sprigs of mint and anise in the corner, how shall your engraving be called *fine*, in any artistic sense, though it needs a microscope to enable me to count the lines? What wonderful eyes, what dexterity of hand, must have been in requisition! But, after all, it is not a *fine* engraving. *Fine* as an artist's word is not the same as in the proverb of the feathers. *Fine* feathers may make *fine* birds, but *fine* lines only will not make a *fine* engraving. The one is a French *fine*, thin, crafty, not exactly honest: from which are many derivatives, such as *finasser*, to use mean ways; *finasseur*, a sharper; *finasserie*, petty trick, poor artifice; *finesse*, cunning, &c. Quite other is the masculine *fin*, the essential; from which we get *finir*, to finish; and *finisseur*, a finisher or perfectioner. And the first *fine* is the very opposite of the old Roman *finis*, the crowning of the work. The artist does care for finish, that is, for the perfectness of his work; he is below the real artist, and will reach no greatness, whenever he can be content with the *unfinished*. But the word *fine*, the proper adjective for a great work, was taken, perhaps unaware, by poor engravers, careful mechanics without capacity for art, as a cover for their deficiencies; and, accepted by ignorant connoisseurs, now passes current, for the beguilement of trusting publishers and an easily bewildered public. So trick is admired instead of honest art workmanship."

A book so profusely illustrated and so closely critical should do something to clarify the public judgment. The wood-engraver practises an essentially idiomatic art. In reproducing works executed in another manner, he labours subject to the conditions imposed by his own. A translator's first qualification is a perfect command of the resources of his own tongue. If he does not know English, the wealth of his possession in French will nothing avail. It is the same with the engraver on wood. He, too, is a translator, and must learn the idiom of his art. If out of ignorance, or conceit of craft, he takes to imitating the *technique* of other arts, he transcends at once the true limits of his own, and ceases to be an artist. We think, with Mr. Linton, that in a great deal of such work as that of Mr. Juengling the painter's trick and very *invasto* are astonishingly

copied by the engraver; but that his cuts, not the less, are bad and an offence to an educated eye. Hardly anyone will be able to compare the engraved portrait (from a photograph), by G. Kruell, of William W. Chase (p. 68) with that of "The Professor," by Juengling (from a painting), without feeling that the former is at once a true "reproduction" and a good cut; and that the latter, however it may look like painting, is *not* painting, and is certainly a disorderly and graceless engraving.

Mr. Linton's book is for the moment specially interesting as a criticism. It has also permanent value as a history. The course of the art in America is traced from Alexander Anderson (born 1775), the father of the Transatlantic school, fairly down to our own day. The bulk of the book appeared in successive numbers of the *American Art Review* in 1880; a supplementary chapter brings it down to a yet later date. Mr. Linton has done excellent service to the art as a worker, and now, lastly, with his pen. His criticisms are always straightforward and sometimes severe. They are all good, and none unkind, and I trust he has made his peace with the pioneers of the "Modern School." ERNEST RADFORD.

THE WATER-COLOURS OF J.-H. ZUBER.

MESSRS. GOUPIL, who have done so much to introduce the works of French painters in water-colour to the British public, have now made a very charming addition to their exhibition of the drawings by de Neuville and Detaille for the panorama of the Battle of Champigny. This consists of some fifty sketches of French scenery by an artist little known on this side of the Channel, M. J.-H. Zuber. We do not know how great his reputation may be in his own country; he has exhibited once or twice at the Salon; he is not a member of the Société d'Aquarellistes; but we know from the present exhibition that he deserves a wide reputation both there and here. He is a master of his materials, a fine colourist, and a landscape-painter of taste, feeling, and variety.

Most of these views are taken from the Riviera, a district difficult to paint on account of the brightness of its light and the vividness of its colour. Half-tints are scarce there. The extreme Impressionist will present it as a blaze of blue and red and orange—unbearable; the ordinary painter will seek to qualify the splendour with sombre olives and sallow canes, and will probably over-do it or under-do it, for it takes a real colourist to manage so many and so strongly contrasted hues. It is only a Costa or a Zuber who could give us such views of Cannes as "Le Coucher de Soleil à l'Hôtel Richmond" or "La Rade." M. Zuber seems to have felt intuitively the special properties of water-colour. He works in the spirit of the old English school of Cox and De Wint, of Turner and the late W. L. Leitch, almost its last survivor. That pure luminous quality which can only be gained by clean bright touches of transparent colour on white paper he seeks and finds. No other method can approach this for the suggestion of light and air. It needs a master hand and a master eye also to divine the right tints and place them surely at first and at once, for there are no steps backward in work like that of M. Zuber. Perhaps the most beautiful of all his drawings is one comparatively low in colour. We forget its name, but it will easily be distinguished by the woman in a reddish dress who is washing clothes in the foreground. Though low, the colour is as brilliant as a piece of mother

of-pearl, and as harmonious; the woman's dress, the beach, the sea, and the pale glowing sky beyond are all in exquisite keeping, and all, we may add, unforced and true. It has the appearance of elaborate finish, but a close inspection will prove that the perfection of effect is due not to the number, but to the rightness, of the touches.

Perhaps the just expressiveness of M. Zuber's brush is shown most plainly in a view on the Quay at Cannes, with some barrels and a boat with an awning under a strong sun. Its solidity and truth of presentation, its crisp, unhesitating touch and truth of colour both in light and shade, are qualities which it needs no expert to perceive. We have spoken of M. Zuber's variety, but we must leave our readers to test this, as we hope they will, for themselves. We will only call attention to two drawings of open pasture and breezy clouds that remind us of David Cox, and even more of a living master, Mr. Thomas Collier. These are "La Plaine de vieux Ferrette" and "La Ferme Isolée," both scenes in Haute-Alsace.

COSMO MONKHOUSE.

EGYPTOLOGICAL NOTES.

M. GRÉBAUT, who undertakes M. Maspero's professional duties during his months of absence in Egypt, has recently communicated an important paper to the Académie des Inscriptions on the metrology of the Ancient Empire and the measurements of the Great Pyramid. No building of antiquity has been so frequently and so carefully measured, and upon none have so many extravagant theories been based. These theories have received a rude shock at the hands of M. Grébaud, who, once more attacking the task begun nearly sixty years ago by Jomard, has made a metrological discovery of great value. The Pyramid of Khoofoo, as we know, consists of some two hundred stages, or layers, of massive limestone blocks varying from two to five feet in depth, each layer receding about one foot from the edge of that next below it, so producing a sloping surface inclined at an angle of 51° 50'. These successive layers of masonry are of forty-one different heights, making an average of less than five examples of each height. They do not succeed each other, as might be expected, upon a regularly diminishing scale, but, on the contrary, are superimposed in what appears like the wildest confusion of haphazard. M. Grébaud, however, by simply tabulating these measurements according to their numerical succession, has discovered that they mount up according to an invariable ratio, and that they each time increase by a height equal, according to French measurement, to 13,535 millimètres. Now, this surface measure is equivalent to eighteen Egyptian "lines," so showing the Egyptian "line" to be equal to seventy-five millimètres ("Or, cette quantité représente dix-huit lignes égyptiennes; la ligne était donc de 0,00075"), seventy-five millimètres being the exact equivalent of the twentieth part of the Babylonian half-cubit. Here, therefore, M. Grébaud argues, we find ourselves confronted with the sexagesimal and duodecimal system, which would appear to be the most ancient known to man, and to which we are indebted for the division of the globe into 360 geographical degrees. M. Grébaud is thus led to conclude that the Egyptians of the Ancient Empire were not only acquainted with the terrestrial degree, but that their metrological observations were as exact, and their scientific instruments as precise, as our own.

Among his many important discoveries during the present year, Prof. Maspero has found a new copy of the Trilingual Stone of San, commonly called the Decree of Canopus. Fortunately, the new copy is singularly perfect, and supplies all the *lacunae* and doubtful passages

which made the translation of the first specimens so difficult. Prof. Maspero has also forwarded to the Académie des Inscriptions copies of a large number of Greek inscriptions, one of which, engraved on part of a broken granite column, is reported to throw a new and very curious light upon the relations of the sexes, and the legal rules by which those relations were regulated, in Ancient Egypt. The column appears to have formed part of an altar; and it is hoped that the remaining fragment containing the rest of the inscription may yet be found. At Damanhour (the ancient Ptotho, the Hermopolis Parva of the Romans) M. Maspero has made yet another discovery of great historical interest—namely, the sarcophagus of Psammethichus II., which he has removed to the museum at Boolak. Hither he has likewise transported the magnificent granite sarcophagus of Queen Nitocris, originally found at Thebes by the Prince of Wales in 1872, where it was apparently reburied, to be found again in 1883 by Prof. Maspero. This Nitocris (buried, strangely enough, in Upper Egypt, while her husband was buried in Lower Egypt) was a daughter of Psammethichus I. and Princess Shap-en-Ap, and consequently a granddaughter of the famous Ethiopian Queen Améniritis, whose beautiful alabaster statue is one of the gems of the Boolak Collection.

The interior decorations of the Boolak Museum are now all but completed. The Catalogue is far advanced, only that part which relates to the new Græco-Egyptian Hall remaining to be numbered. Prof. Maspero, according to his last letter to myself, was to leave for Europe on July 10. He is probably now performing quarantine in some Italian port.

AMELIA B. EDWARDS.

CORRESPONDENCE.

GAINSBOROUGH'S VISIT TO KEW.

Ipswich: July 17, 1883.

I have recently made a "discovery" which I feel sure will be of interest to the admirers of Gainsborough, as well as to the art world generally. It will serve as a text out of which to forge another link in the history of this great painter.

I recently came into possession of a good-sized painting; and, on taking it out of the frame, I found a narrow strip of parchment on the edge of the stretcher with what is undoubtedly Gainsborough's autograph. Above and under the name is some more writing, but in another hand, so that the entire inscription on the parchment runs as follows:—

Painted in the year 1756

By Thos. Gainsborough.

He then left and went to Kew.

I can trace the picture back over a century to the possession of an influential friend of Gainsborough living at Sudbury. Fulcher's *Life of Gainsborough*—which is by far the best history of the artist—after speaking of the friendship which existed between Joshua Kirby and Gainsborough, says, "Mr. Kirby left Ipswich to settle in London about the year 1753." The suggestion is that Gainsborough, while on his way from Ipswich to London to visit his friend Joshua Kirby, painted this picture in the course of a break in the journey at Sudbury. That there was a close and lasting friendship between these two eminent Suffolk men is well known; and we read in the same history that it was Gainsborough's own wish to be "privately buried in Kew churchyard, near the grave of his friend Joshua Kirby," and that his wish was carried out.

I shall be glad to know the opinions of art critics on the subject. W. KING.

GIUSEPPE NASINI.

Castel del Piano : July 7, 1883.

This Castel del Piano, a small town situated on the Monte Amiata, which used to form part of the territory of Siena, is noteworthy as the birthplace of a once celebrated but now nearly forgotten painter, at a period when art had sunk very low in Italy. The main street, formerly called the Borgo, was recently named after Nasini, who, however much time and the critics may have maltreated his works and reputation since his death, will always remain the citizen who has redeemed his *paese* from obscurity. His house still bears on its weather-worn front the traces of a fresco by his hand, and is distinguished by a marble tablet, which records as follows:—

Qui
Ebbéro i Natali
I due celebri pittori del Sec. XVII
Cav. Giuseppe ed Antonio
Nobile Nasini.

Il municipio nel MDCCCLXIX
Questa memoria decretava.

Giuseppe Nicola Nasini was born on January 25, 1657, and died at Siena on July 3, 1736.

It is pitiful to read a passage from *La Storia della Pittura italiana* of Rosini, which says:—
“Were it permitted that Nasini should again return and dwell among us, with what marvel would he gaze at the sight of his name fallen so low among men, after having heard with his own ears that his works dazzled the universe.”

The truth of this observation admits of no doubt, as the history of his principal work will show. About 1694 he completed the “Novissimi,” or four last stages of man—“Death,” “The Judgment,” “Hell,” and “Paradise”—the “capo-lavoro” that was said to have most spread his fame outside of Italy.

M. de la Lande, in his *Voyage en Italie*, writes that of all the pictures in the Palazzo Pitti none struck him more than those in question—“La vérité et l'expression y sont au point d'inspirer le tressaillement; la belle Vierge de Raphael me semblait ne rien dire, en comparaison de ces sujets frappans.” M. Cochin, another French writer, who is scarcely less enthusiastic, describes the paintings as full of fire and genius and fine composition. The Abate Lanzi, in his *Storia Pittorica d'Italia*, says that more than the rest the “Novissimi” deserve to be seen, and concludes a panegyric by asking what other Italian painter of that time could have produced such a work. In the *Etruria Pittrice* Nasini is compared to Dante in his powerful vision of the *Inferno*; and in the other scenes the author hesitates whether most to admire the poet or the painter in the abundance and varied conception of the figures.

One hundred years later (1795) the reigning Grand Duke of Tuscany, Ferdinand III., finding the large room in his palace known from these pictures as “La Sala dei Novissimi” encumbered by them, informed the chief magistrate of Siena that

“he could not give a better destination to such renowned works of art than in bestowing them on the Senesi, sure that they would hold them valued and dear for love of their compatriot who made them,” &c., &c.

After a contest for possession between the partisans of the rival Siena churches of San Francesco and San Domenico, the victory remained to the former. An ornate and grandiose tablet lauds in Latin lines, beginning “*Extrema rerum humanarum*,” the memory of the Grand Duke's great liberality.

Another hundred years have nearly rolled on, and the greatest work of Nasini has fallen more and more in the eyes of his detractors. Wishing to know what was being done in the way of the proposed restoration of the church of San Francesco, lately used as a barrack and now

empty and deserted, I wrote to the leading member of the committee, under the Archbishop of Siena, with an anxious desire to learn the probable fate of the “Novissimi;” and I give the words of his reply:—

“The immense pictures of Nasini [pittore barocco della decadenza] are still attached to the walls of San Francesco; and, having now resolved to restore this temple to its ancient form, we don't know what to do with these monster [sterminate] canvases. No gallery would accept them even as a gift.”

This depreciated master lived too soon, or too late, for enduring fame. I possess a complete and lengthy list of his works in and out of Tuscany, and would fain hope that others will deal more gently with any examples they may meet with than Siena is disposed to do with its white elephant, whose chequered story I have attempted to write succinctly from the dilapidated street where the “shadow of a name” still lingers.

“Tout passe, tout casse, tout lasse.”

WILLIAM MERCER.

PITHOM-SUCCOTH.

London: July*14, 1883.

Pyramido-mania has taken a new departure and developed Moeridi-mania, which is on the high road to annex the Ten Tribes and “our Israelitish origin,” which I dare not put into sesquipedalian Greek. Mr. Cope Whitehouse, who finds everything in Lake Moeris, has, in a letter in the last number of the ACADEMY, converted it into Pithom. In other words, he tells us, on the authority of Saadia, that Pithom is the same as the Coptic Phiom, the modern Faiyoom. Phiom means the sea or lake, and was applied to the district of Lake Moeris. Saadia was an original thinker, but no more of a critic than anyone else in the tenth century, or he never would have turned a district into a city, or done violence to the first rules of Egyptian etymology, for Phiom can no more be turned into Pithom than Cairo into Cattaro.

This ingenious writer accuses us of the Egypt Exploration Fund of selling our birth-right for a mess of pottage. “Should a truly catholic tradition,” he writes, “taught in Calcutta and Cairo, in Rome and in Oxford, in the mosques of Mecca and the synagogues of Prague, be exchanged for ‘a granite hawk’ and ‘a squatting statue’?” This appalling “quod semper, quod ubique, quod ab omnibus” is a pure fancy. The innocent fiction of Saadia is not taught at any one of these places, unless it be Prague, though I must beg pardon of my friends among the London Rabbins for the hesitation. But no doubt it is taught at Laputa and in the well-known educational establishments at Nephelococcygia and Barataria, and is much disputed at Weissnichtwo.

The reference to Succoth proves too much; it proves that Mr. Cope Whitehouse is entirely unacquainted with the standard book on Egyptian geography, Brugsch's *Dictionnaire géographique*, where there are many pages on Pithom-Succoth, not to mention the Faiyoom. This being so, I will not undertake to correct the textual blunders of his wonderful galimatias.

REGINALD STUART POOLE.

Hon. Sec. Egypt Exploration Fund.

NOTES ON ART AND ARCHAEOLOGY.

THE new appointment at the British Museum has naturally directed attention to the anomaly which places our national art collections under so many different administrations. At South Kensington are the Science and Art Department, and also the National

Portrait Gallery. But in both these cases the circumstances are peculiar; and it would seem that nothing is possible there in the way of amalgamation. The case, however, of the National Gallery and the British Museum is different. Here we have an arbitrary division by which works, often by the same artists, which it is extremely desirable should be seen and studied together are not only under different management, but also separated by a considerable tract of London. If it be urged that Prints have certain points in common with Books, and are therefore appropriately placed in the British Museum, the same argument does not apply to the Drawings. It is not merely out of idle regard to uniformity of administration, but in the interests of art, and especially of the study of art, that we would urge upon the authorities the consideration of some scheme by which at least the Drawings now in the British Museum might be transferred to an enlarged National Gallery.

UNDER the title of *Five Great Painters*, Lady Eastlake will shortly publish with Messrs. Longmans a volume containing studies of Leonardo da Vinci, Michael Angelo, Titian, Raphael, and Albert Dürer.

MR. FALLOW, of Chapel-Allerton, is engaged, in conjunction with Mr. B. C. Hope, of Scarborough, in preparing for the Yorkshire Archaeological Society a book illustrating and describing the church plate of the county of York. The work will be printed by subscription, and will probably include the Edward VI. returns of church goods preserved among the national archives.

WE understand that Miss Margaret Thomas proposes to issue to subscribers a limited number of reduced copies in plaster of her successful bust of Fielding, executed for the Taunton Shire Hall. A good engraving of the bust appears in the *Magazine of Art* for this month, in illustration of Mr. Austin Dobson's article upon it.

As we have already stated, the annual meeting of the Royal Archaeological Institute will be held at Lewes from July 31 to August 6, under the presidency of the Earl of Chichester. The presidents of sections are—Gen. Pitt Rivers for antiquities; Mr. E. A. Freeman for history; and Mr. J. T. Micklethwaite for architecture. Excursions have been arranged to the battle-field of Lewes, to Pevensey, Rye and Winchelsea, to Battle (where Mr. Freeman will take the party in hand), to Mount Caburn and Hurstmonceaux, and to Shoreham, Worthing, and Arundel.

THE removal of the earth which had accumulated about the base of the west front of Lincoln Cathedral has for some time been in progress, and now that the work has been completed the effect is very striking. The area in front has been lowered between three and four feet, with the result of disclosing the original Norman plinth, which had been hidden for centuries. The spring of the shafts, mouldings, and arches can now be perceived. It is proposed to continue the work along the southern flank of the cathedral, and to lower the public road which runs round it. The base of the southern flank is buried below many feet of earth.

THE exploration of Assos by the American Institute of Archaeology is now finished, the period for which the firm was granted having expired. All that remains to do is to divide the objects that can be removed with the Turkish Government. A good piece of work has been accomplished, though it has led to no discoveries of the first importance. The inscriptions found are to be edited by Mr. Sterrett, of the American School of Athens.

M. IDRAC has succeeded in the competition

for the design for the statue of Etienne Marcel at Paris, and M. Steines in that for the statue of Ledru-Rollin.

We have received from Messrs. Cassell the illustrated Catalogue of the National Academy of Design in New York, which, in the quality of its little wood-cuts, is equal to its European brethren. Among the best may be mentioned "The Letter," after G. J. Melchers (75); "Near Zaandam," after E. Swain Giffard (343); and "A Monastery Bibliothek," after F. L. Kirkpatrick (580). The example of appending to the list of artists information as to places of birth and artistic training is one which might be followed with advantage.

THE STAGE.

MR. IRVING has revived "The Merchant of Venice" for a few nights; and he will play, on the occasion of his benefit next week, Frederick Lemaitre's great part in "Robert Macaire," and likewise, it is believed, the church scene in "Much Ado About Nothing." The brief revival of "The Merchant of Venice" has been singularly successful, whether considered from the point of view of Mr. Irving's performance or from that of Miss Ellen Terry. Shylock has been from the first one of the most interesting of Mr. Irving's Shaksperian impersonations. Whatever be its defects, or, rather, whatever be its errors, it has presented from the beginning the rich charm of a familiar character freshly studied and understood. Of old time, we were of opinion that Mr. Irving whitewashed the Jew a little too thoroughly, or at the least presented him too plainly in colours in which the audience has little choice but wholly to sympathise with him; but at present, if it is still inevitable to commiserate, it is yet possible to condemn him. The savagery of nature which alone permits his vindictiveness is, it may be, made more evident than in the earlier impersonations. If this be so, the impersonation receives an accession of force, while it loses nothing in picturesqueness. The Jew of Mr. Irving retains his old dignity; he has been studied with extraordinary accuracy—yet with the genius that knows at the right moment how to idealise—from the best models of Jewish physique, gait, and manner. The performance, while full of the signs of observation, betrays at the same time that play of imagination without which an actor can never be really great. Miss Ellen Terry's Portia is hardly less satisfactory. From the first it has been among the loveliest of her impersonations, and it has gained in strength since it was seen originally, years ago, at the Prince of Wales's. In appearance, Miss Terry is an ideal Portia. Her dignity and seriousness recall the best models of Venetian painting; a Veronese or Moroni, a Bonifazio at his finest, do but equal that tranquillity of splendour which Miss Terry suggests by the nature of her figure, her raiment, and her carriage. Bacon would here, indeed, have consistently claimed for her the highest of his three beauties—that of "decent and gracious motion." We are not among those who allow to Miss Terry all the attributes of an actress of the highest rank. To us, she is sometimes wanting in dramatic force; the furthest flights of her graceful fancy seem to us to fall short of the imagination of tragedy. Her "poetic realism," if it is more poetic than Mrs. Kendal's, is apt to be less real. The charm of her art may be equal to Mrs. Kendal's, but it has less capacity to excite and to stir. But whatever we find to be Miss Terry's relative defects, they are not apparent at all in Portia. Portia gives occasion for the splendour of her presence, for the grace of her badinage, and for the earnestness of her pleading.

THOUGH we hope to be able to speak next week of the new comedy at the Vaudeville, it is

evident that the theatrical season is drawing to a close. At the St. James's, "Impulse" is being performed for the last nights till the re-opening of the playhouse in the late autumn. At the Princess's, the extraordinary success of "The Silver King" cannot prevent Mr. Wilson Barrett and Miss Eastlake from seeking a few weeks' rest; the Adelphi is closed for the present, though it will shortly re-open with a revival of one of Mr. Boucicault's most popular pieces; Mrs. Bancroft has resigned to Miss Calhoun a part in "Fédora" which never suited her, and which even her admirable talent and discretion did not prevent her from misinterpreting; and, at the Gaiety, the theatre is deserted by its habitual company with very few exceptions, the boards being occupied by an American lady—Miss Lillian Russell—upon whom American favour has been largely bestowed. Altogether, things are on the wane. It is chiefly the lighter pieces that continue to draw. "Iolanthe" and "Rip Van Winkle"—those dramatic twins born within an hour or so of each other well-nigh twelve months ago—are among the few things that still prosper, that still hold the stage.

MUSIC.

MUSICAL PUBLICATIONS.

Mozart. By Dr. F. Gehring. "The Great Musicians" Series. (Sampson Low.) The order in which this series of biographies is being published is certainly perplexing. To understand German musical art aright we ought to commence with Mozart and end with Wagner; but Dr. Hueffer, the editor, gives us the first last and the last first. With the exception of a few interesting, if not very important, details, Dr. Gehring has nothing new to tell about the great composer's life and works; his little volume may, however, prove acceptable to those who have not the leisure to read Jahn's three volumes in their original or translated form. Such a sentence as "It is nice to compose, it gives one much to think," such a word as "disillusionment," and other passages remind us that the writer is a foreigner; but the book ought to have been carefully read through, and many little inaccuracies, especially with regard to the spelling of proper names, removed. Dr. Gehring in mentioning Mozart's compositions seems to have had no settled plan; hence the general result is unsatisfactory. At times he gives the number of works according to Köchel's catalogue, and rather minute details; at other times he passes over important works without any notice. There is not even a general summary at the end of the book. His account, too, of Benda's duodramas is somewhat inexact; and surely the Doctor's knowledge of Biblical history is at fault when, in comparing Herr Albert at Munich trying in vain to find admirers of Mozart with Lot, he speaks of the latter as "searching for ten righteous men in Sodom"!

The Musician: Guide for Pianoforte Students. By Ridley Prentice. Grade 2. (Sonnenschein.) In this Second Grade the author continues the good work commenced in the First. Among the pieces analysed we find twelve by Beethoven, four by Mozart, and twenty-five by Schumann from the "Album" (op. 68). Mr. R. Prentice has no new theories or plan of analysis, but a pleasant, attractive, and very suggestive mode of guiding students. The simplicity of the language may be foolishness to some; but, to others who know the difficulties of giving instruction, it forms one of the chief charms and merits of the little book. It is intended principally for teachers, who are requested to amplify the explanations when necessary. Mr. Prentice thus wisely imparts the spirit rather than the letter of the law. There are several corrections which

should be made in a second edition. For example, on p. 7, 17 seems at first to refer to "The Little Wanderer" rather than to bar 17 of "Spring Song;" there is a little confusion in the description of the Beethoven Bagatelle on p. 9; and on p. 61 the name of Mozart's friend ought to have been written Duschek, especially as Mozart has been contrasted with J. L. Dussek on p. 59. The anecdotes by which Mr. Prentice seeks to enliven his book are not always quite satisfactory. For instance, it may have been a *tour de force* on Bennett's part to play his "Capriccio" at Leipzig without music; but surely it was a *tour de négligence* to hand over the MS. score to the publishers without writing in the pianoforte part.

History of the Violin Family. By Carl Engel. (Novello.) Mr. A. J. Hipkins, in a short Preface, informs us that the author went to his rest before the last revision of this work. Mr. Engel was, however, so great an authority on matters relating to the ethnology and history of musical instruments that the present volume, even though deprived of his finishing touches, is one of interest and great value. He devotes one chapter to the *crywth*, the old instrument of the Welsh people; another to *crowd*, the fiddle of the Anglo-Saxons; and a third to the *rotte*, so frequently mentioned in mediæval literature. Then follow accounts of the *chrotta*, *rebab*, &c., and lastly the viol and violin. The writer calls attention to the remarkable fact that our present instruments have remained unaltered in construction and outward appearance during a period of nearly four hundred years.

C. Welch, M.A.: History of the Boehm Flute. (Rudall, Carte and Co.) In a pamphlet by Boehm on the construction of flutes, noticed in the ACADEMY, the author explained his relations with Gordon, and showed that he was fairly entitled to be regarded as the inventor of the so-called Boehm flute. In the little book now under review the whole question is again brought forward; and, though of course there is considerable repetition of matter, there are fresh letters, documents, and articles which will interest all who trouble themselves about the Boehm-Gordon controversy.

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